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THE

# MANUAL OF TAKIGRAFY,

ADAPTED FOR USE IN

## HIGH SCHOOLS AND ACADEMIES,

WITH SOME

EXERCISES SUITABLE FOR CHILDREN.

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By D. P. LINDSLEY,

Author of "THE ELEMENTS OF TACHYGRAPHY" and "THE NOTE-TAKER."

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# PREFACE.

This work is designed for use in the class-room by both teacher and pupils. It contains explicit directions as to the manner of conducting the lessons, with ample Reading and Writing Exercises, examples for drill, and tables showing the manner of joining the letters in all their combinations. These directions, tables and exercises are introduced in the order in which they are needed for use.

The work is especially adapted for teachers of public classes, being arranged into lessons of a suitable length, with suggestions as to the mode of teaching sufficient to guide any careful instructor.

The first lessons are, from the nature of the case, very simple, and equally adapted to children and older persons. To make the work throughout of use to those who wish to teach the art to children, the writing exercises, commencing with Lesson IV., are divided into two parts—Part I. consisting of simple words for children, and Part II. of longer words illustrating the principles taught in the lesson. While the first part of the exercises are especially designed for children, it will be well for older persons to write both parts, as the simplest exercises are useful in learning an art in which everything is new.

It is not supposed that the length of the lessons will be adapted to all classes. Some may be able to take two lessons at once; others may need to divide some of the lessons, and spend two sessions on them. Much will depend upon the length of the interval between the lessons. They are designed to be given at the rate of two or three lessons a week.

The principles of pronunciation and phonetic analysis, are left mostly to the teacher. It was beyond the design of the work to treat of such matters; but some miscellaneous writing exercises are given, spelt as nearly phonetically as possible with our imperfect alfabet, which may be an aid to those needing instruction in the omission of silent letters. The Reading exercises will furnish examples of correct orthográfy, and should be thoroughly studied.

This work is not designed to take the place of the "Elements," but to be used in connection with that work. It will furnish an excellent introductory course, to be followed by a course in the Elements.

The style taught in this work may be known as the Literary Style of Takigrafy. The Common, or Corresponding, style taught in the Elements differs from it only in the introduction of a few word- and- phrase-signs; the freer use of the circle in long words, and a more general omission of obscure and unimportant vowels. These two styles may be considered for all practical purposes as one, and no effort need be made to keep them apart, as the first will run into the other by insensible degrees. They may, however, when more fully developed, and used by larger classes of people than now, acquire greater distinctness.

The author has developed in the following pages a plan of teaching which long practice has shown to be very efficient. While he has employed most of its features in his own teaching for many years, it will be found in some respects new to many teachers of the art. He wishes, however, here to acknowledge his indebtedness to some teachers who have, from time to time, offered suggestions. The tables of joinings, in particular, are given in more minute detail in accordance with the suggestions of Mr. Melvil Dewey, of Amherst College.

The illustration of the work is by Mr. D. Kimball, of Chicago, executed by a process substantially his own, and which promises to render the art much service in this way.

THE AUTHOR.

*Andover, Mass., September* 1, 1875.

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# INTRODUCTION.

The style of writing taught in these pages is not a stenografy, but a full and plain system of writing, just as perfectly adapted to all literary and business purposes, as the common method of writing, while it is vastly briefer, and more rapid in execution. It is incomparably more accurate and full in its representation of the language than any other short-hand system ever published. In this respect it stands alone, and cannot be compared with the Stenografies and Phonografies whose principal design and use is to aid the labors of professional verbatim writers. And yet this style is made the basis for, and introduction to, the best system of Reporting contractions in use—one which has been found successful in many kinds of reporting for a period of ten years past.

This style is, however, unlike the preliminary styles of other systems, an end in itself, and designed to be largely used by those who hav no wish to go beyond it into a still briefer style. And for this reason it appeals strongly to those who have heretofore neglected short-hand, under the impression that it was not adapted to their work. It is now adapted to all kinds of writing, and to all classes of people; and is now actually employed by all classes and for nearly all purposes. Persons of all professions—lawyers, physicians, clergymen, and men in every trade and pursuit, and women and children—young and old, all find it easy to learn, easy to remember, and easy to read. It has already found its way into most parts of the country, and is gaining in influence and usefulness continually.

And yet this success has been far less than it should have been. The art properly taught is capable of doing much more than it has yet done. While the rate of speed gained by the use of the system in its simplest form will average higher, if taken throughout the entire circle of its cultivators, than that of any other system, yet it has fallen below the capabilities of the system. The value of careful and systematic drilling has not been understood even by the teachers, and those who have taken up the art without instruction have generally worked to great disadvantage. We cannot hope for the art to take the high place in public estimation which it deserves, until skilful teachers shall introduce it into our schools and larger towns, and by a well-devised scheme of manual drills develop its power and show its capabilities.

With the design of preparing the way for such work this treatise has been prepared. It contains minute directions in regard to conducting classes, and abundant examples for drill and illustration. And yet there will be scope for the exercise of invention on the part of the teacher. The hints here given are designed rather to open the way for true teaching, than to hamper the teacher with a stereotyped process. The teacher must adapt himself to the class and the occasion. No written instructions can be equally well adapted to all grades of pupils. Some will need much repetition and illustration; others will grasp the principles at a glance. But in one respect all will be found to need the same exercises. No success can be gained without careful drilling on all the combinations of letters, as well as the letters themselves. In this all can be brought upon common ground. Here the teacher must stand, and fight it out on this line if it takes the entire term. He must not be afraid of repetition. He should bring up his class to writing the entire alfabet within fifteen seconds; and proceed from this to the joinings of the vocals with the consonants, the consonants with each other, and finally of consonants with the intervening vocals of all classes. All this may be carried on together. It will not do to devote all the attention to the alfabet until the highest rate of speed is reached, but devote ten or fifteen minutes each day to the alfabet for

three weeks or a month if necessary, interspersing these exercises with drilling on the joinings of the letters.

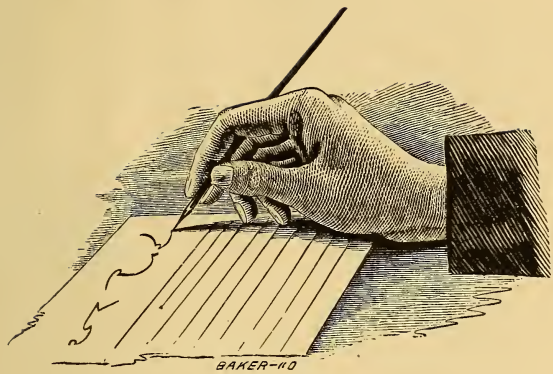
The reading also will need attention. Skill in reading is not likely to come by accident. The pupil must practice reading statedly and persistently, and read his lesson aloud, until he can read it fluently. Some persons need to spend nearly as much time in reading as in writing. It is a fault with some persons to prefer either the reading or the writing, and to succeed well only with that which they study most. Hence one pupil will be found to read very easily and to write indifferently; another will write well but read slowly. This is generally owing to some partiality in the method of study, and the pupil should correct it, and devote for a time the most attention to that in which he is most deficient.

With these few suggestions the work is offered to the teachers of our beloved land, in the hope that many of them may find it an aid in their work and of service to the pupils under their charge. Let them consider that the measure of success gained by the art will depend almost entirely upon their skill in imparting it. If they explain it never so clearly on the blackboard, and leave their pupils to write in any manner they choose, without correction of exercises, the instruction will amount to very little. The work of teaching has many sides, and all are important. If anything is neglected, the deficiency will appear in a want of the highest measure of success. And two things may be mentioned as more important than others: Drilling and the Correction of Exercises. Without drilling no great degree of rapidity will be likely to be secured, and without the correction of exercises no great degree of accuracy can be looked for. The reading may be picked up without so much attention, but a careful correction of well-prepared exercises, and a comprehensive series of drills, are the keys to accuracy and dispatch in writing. There is one other condition of success, and that is, faith in the style—not faith in the system of Takigrafy merely, but faith in the practical utility of the simplest form of it. Each style should be taught by those who use it. This style should be taught by those who do their own writing in it, or who go no further than the Elements.

If taught by those who are writers of the Note Taker's or Reporting styles, the chances of any fair measure of success are lessened. The teacher must have skill in the style which he teaches.

Nothing has, heretofore, been a greater hindrance to the introduction of the art than the mistaken ambition of its teachers, who, because a very few of their pupils wish to become reporters, feel called upon to dabble in that style, and so mix and confuse their writing that they are fit for no kind of service. It is much more honorable and more useful to be good teachers of the first principles. It is much better for each teacher to cultivate one style, and only one, and turn over such pupils as wish to make the art a profession to those devoted to that work, than to waste time on the effort to cultivate two or three styles at once. Let there be at least two grades of teachers: the first devoted to the Literary and Common styles; the other class devoted to the Note Taker and Reporting styles; and let the first grade be considered the higher of the two, for it is really higher. It is more honorable to teach the members of our learned professions, and the fathers and mothers of the great and good men of a coming generation, a style of writing adapted to their wants, than to instruct a few youth whose highest ambition is to be the gatherers of newspaper intelligence, or the servants of courts of law, or of a railroad or mercantile firm. These occupations are useful and honorable; but they have no such exclusive claims to respectability as to make their interests outweigh the interests of thousands of persons in other pursuits who need a simpler style of writing. That certainly is the most honorable that benefits the greatest number; and the spirit which leads so many teachers of Takigrafy to neglect the interests of the many for contractions and stenografic devices of use to but very few, is certainly one not to be encouraged.

When the art is able to secure teachers fully trained for their work, and those whose ambition lies in seeking the greatest good of the greatest number, it will assume something of the importance its usefulness merits, and the success that all so much desire.




# PRACTICAL HINTS.

This cut* shows the manner of holding the pen when writing Takigrafy, though for long-hand writing the usual method is preferable. The pen should be adroitly turned so as to favor the smoothness of the stroke. This should be attended to by the teacher, as no further direction can be given here, except that both sides of the pen should press equally upon the paper.

The writing exercises should be written by the pupil on ruled paper, and every other line left vacant for correction by the teacher. They must be written with pen and ink (pencil work is worth but little), and corrected by the teacher with ink of a different color. Then after the pupil receives

* Taken by permission from "*Hill's Manual of Social and Business Forms*," Moses Warren & Co., Publishers, Chicago.

them back, he should go over them twice; first to correct the errors, and next to make a complete copy of all parts of the exercise, which may be done on the same paper. After this the exercise may, with advantage, be read to the pupil, and he may rewrite it as many times as necessary to secure a fair degree of speed and accuracy. Writing from dictation should be commenced very early in the course; indeed, it may begin with the first lesson. The alfabet may be dictated to the class, and they may learn to write the first part of it with rapidity in this way before the rest of it is committed to memory. The teacher who fails to drill his pupils by dictating exercises, or by seeing that the dictation is done by some one else, need not look for very speedy results. Every new principle, and every fresh combination of letters will furnish fresh matter for drill, and most of the drills may be turned into dictation exercises. There is great advantage in having several pupils work together, for the teacher cannot be expected to find time for much dictation. The exercises he *must correct*, and do it faithfully; but the dictation, after the teacher has taught the proper methods, must, in most cases, be left either with the class, or with some assistant. If left with the class, they should meet for the purpose in circles of a half dozen or more, and while one reads the exercise, the rest may write; and in this way, by each taking their turn, all may be benefited. Where this cannot be done, the student who wishes to make good progress in gaining speed, should enlist the services of some friend, or employ some one for the service.

Other suggestions will be found in the INTRODUCTION, which should be carefully read, and followed. Much has of necessity been omitted, that might with propriety be said, but these hints and suggestions, in the hands of a judicious teacher should lead to success—to even a great measure of success—in the practice of the art.

THE

# MANUAL OF TAKIGRAFY.

---

## LESSON I.

1. Put upon the blackboard the following letters:



b p g k d t

The names of these letters are: *Be*, *Pe*, *Ga*, *Ka*, *De*, *Te*. They represent the sounds of these letters as heard in *bib*, *pip*, *gig*, *kick*, *did*, *tit*.

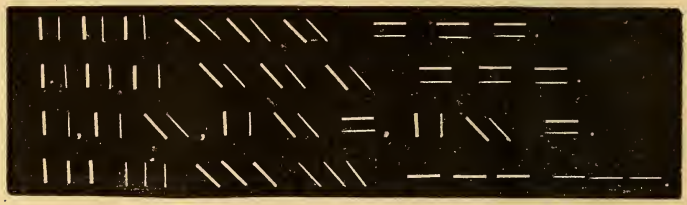
*a*. These letters are arranged in pairs, heavy and light. The proper shading should be observed.

*b*. It should also be noticed that the first two are written perpendicularly; the second pair inclined to the right at an angle of 45 degrees; and the third horizontal.

REMARKS.—1. After the class has learned the forms, directions, names and sounds of these letters, they should put them upon paper, as dictated by the teacher, using pen and ink.

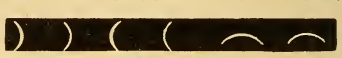
2. The following will be found to be a convenient method of drill. Let the class write the following, as dictated by the teacher:

DRILL NO. 1.



3. This kind of drill should be repeated until the letters are thoroughly mastered. The amount of time necessary to be spent in this way, will differ with different classes; but the pupils should be encouraged to practice privately on exercises of this kind.

2. Put upon the blackboard the letters:



v f zh sh z s

The names of these letters are: *Ve*, *Ef*, *Zhe*, *Ish*, *Ze*, *Es;* and their sounds are heard in the words: *Van*, *fan*, *azure*, *shun*, *zone*, *sun*.

*a*. These letters are curves of the quarter of a circle. In direction and grouping they resemble those already learned, and may be memorized in the same way, as follows:

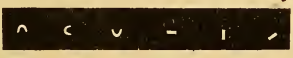
DRILL NO. 2.



repeated as before.

*b*. The letter ( , as heard in *azure*, is a simple sound, though having no letter to represent it in the common mode of spelling. It is the vocal sound of ( , as heard in *show*.

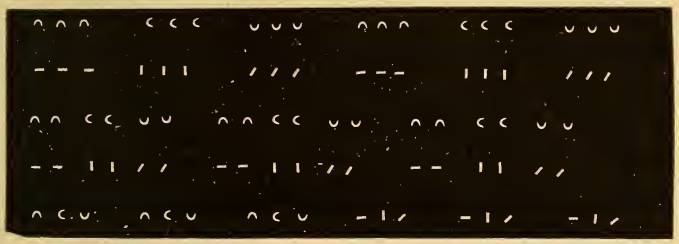
3. When these letters are learned the long vowels may be introduced, as follows:



E A Ah Oo O Au

The names and the sounds of these letters are the same. They are heard in *Eel*, *ail*, *are*, *ooze*, *owe*, *awe*.

*a.* DRILL NO. 3.



*b.* The  are half circles, and the first admits of variation to accommodate it to the consonant to which it is joined, as follows: . When they precede a consonant they must form an angle with it, so as to be distinguished clearly; but on the *end* of a letter *Ah* may form a hook, if more convenient.

*c.* EXAMPLES OF JOINING.

DRILL NO. 4.



A

Rem.—The examples given above represent syllables only, but the following reading lesson is composed of familiar words, which should be read by the class, and in the case of younger pupils, they may be copied into long-hand as a test of the accuracy with which they are read.

*d.* READING EXERCISE I.



*e.* WRITING EXERCISE I.

Notice that, in writing Takigrafy, all silent letters are omitted.

*Eke, ache (ake), key, gay, day, see, say, tea, eat, fee, eve, ease, she, shay, pa, ape, pay, bee, pea.*

Rem.—1. In writing this exercise the pupil should use a pen and ink, and ruled paper, leaving every other line blank for the teacher's correction; or, better still, leave two lines blank under each line written on, the first for the teacher's correction, and the second for rewriting, after the exercise is corrected. This plan should be followed with all subsequent exercises.

2. This exercise may be given out to be written by the pupil in private, and should be handed in for correction before the next lesson is given.

3. Any one who studies this work without a teacher, should set himself the same exercises, and write, read and correct them with the same care that he would be expected to do if following the advice of a teacher. He must even be more faithful, if he wishes to succeed.

## LESSON II.

Review the preceding lesson throughout, and see that it is thoroughly understood; then proceed with

THE JOINING OF THE DASH VOWELS.

4. Rule. The Dashes are joined only when they form a definite angle with the consonant letters. Where they do not, they are disjoined; but to aid the joining, the following principles should be observed:

I. ı may be changed to ~, when the latter form is more convenient; and ⟋, which is generally written downward, may be written upward before | | ( (, and after | | ) ).

II. The dashes are joined to the straight lines with any angle; but the right and acute angles are preferred. On the inside of curves they are joined only when they form an acute or right angle.

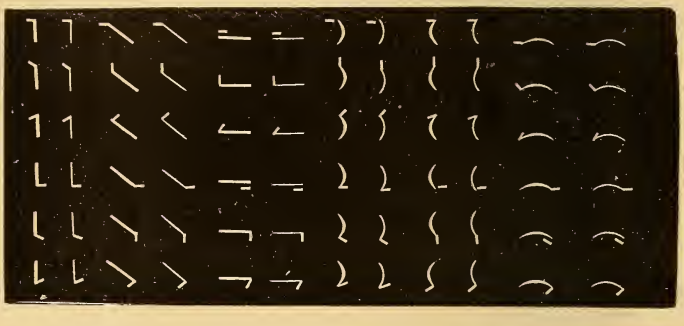
III. – is never varied in direction.

*a* DRILL NO. 5.



## *b* Joinings of the Dash Vowels.

DRILL NO. 6.



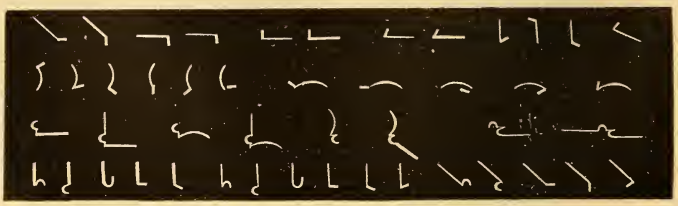
5. THE CONNECTING STROKE.

The vowels ⌒ and ⌓ may be joined with a connecting stroke in some cases. This connecting stroke is generally perpendicular to the letters joined, and should be made as brief as possible.

Examples: 

aid ace each fay

*a.* READING EXERCISE II.



*b.* WRITING EXERCISE II.

*Bow* (*bo*), *Poe*, *go*, *co*, *dough*, *toe*, *foe*, *show*, *so*; *paw*, *caw*, *daw*, *aught*, *awed*, *off*, *awes*; *show*, *saw*, *coo*, *do*, *too*, *shoe*, *ooze*.

*Bee*, *bay*, *pea*, *pay*, *pa*, *pooh*, *paw*; *gay*, *go*, *key*, *coo*, *caw*; *day*, *do*, *dough*, *daw*; *tea*, *too*, *toe*; *fee*, *foe*; *she*, *shay*, *shoe*, *show*, *shaw*; *see*, *say*, *so*, *saw*; *aid*, *ace*.

REM.—This writing exercise may be given out to be written before the third lesson; and the following explanations and drill be added, to aid the class in learning the remaining consonants.

6. Put the following letters on the blackboard:



th *th* m n ng l r ra

Their names are: *The*, *Ith*, *Em*, *En*, *Ing*, *El*, *Ar*, *Ra*.
Key words: *Than*, *thin*, *me*, *no*, *sing*, *ail*, *air*, *ray*.

*a.* The  and  represent the sounds heard in the words *then* and thin; and correspond to one another as the sounds of *d* and *t* do,—*then* corresponding to *den*, and *thin* to *tin*. They are distinguished by being made heavy and light, as  and  are.

*b.* The letters  and , though resembling one another in form, are not related in the same way as the other pairs of consonants are. They are not formed by the same action of the organs of speech, but resemble each other in both being *nasal* sounds.

*c.* The letters  have no corresponding signs for vocal sounds. The light lines represent both the

vocal and the whispered sounds, so far as they are recognized in the English language.

*d.*  and  may be written either upward or downward. The first two are the same in form when written upward as downward; but  is struck downward, with an angle of 30 degrees from the perpendicular, and upward at an angle of 50 or 55 degrees.

*e.* DRILL NO. 7.



These should be written in drilling with repetitions and variations as given for other letters in Lesson I.

Rem.—1. Pupils should be directed to spend ten or fifteen minutes each day in drilling on the alphabet, for the purpose of gaining accuracy and speed in its use; and they may also with advantage practice on long-hand exercises for the purpose of giving play to the muscles and training them for rapid writing.

2. All the exercises given in this lesson may be put upon the blackboard, and recited in concert by the class, or individually; but class exercises should never be allowed to take the place of correction of the faults of each pupil separately and minutely, in writing. Blackboard exercises, though useful for the purpose of explanation and illustration in the class-room, should not be put in the place of written exercises. The pupils should bring their pens and paper into the class-room, and write exercises as dictated, and be taught how to hold their pens, and in what way they can gain the greatest facility in writing.

DRILL.

Students should drill on the alfabet, and the connections of the vowels as given in Sec. 4.

## LESSON III.

Rem.—1. Review the alfabet from the commencement, and see that every pupil is familiar with the letters already given.

2. Review the principles of the preceding lesson, and Reading Exercise II.

7. Put upon the blackboard, and explain the following letters:



w y h j ch

Names: *Wa*, *Ya*, *Ha*, *Ja*, *Cha*. Key words: *We*, *you*, *he*, *edge*, *etch*.

*a*. In writing these letters the hook must be made first.  and  have the same direction as ; and  resembles  in everything except the hook.

*b*. In making  care must be taken to make the hook sufficiently inclined to be parallel with the stem. This will prevent the tendency to make the hook into a circle.

*c*.  and  are always written upward.

Rem.—All these letters will need the drill described in the previous lessons for other letters. For the process of drilling see Lessons I. and II.

### THE SHORT VOWELS.

8. The short vowels are:



*i e a oo u o*

Key: *It*, *et*, *at*, *oot*, *ut*, *ot*.

These sounds occur only immediately before a consonant, and should be practiced on in this connection.

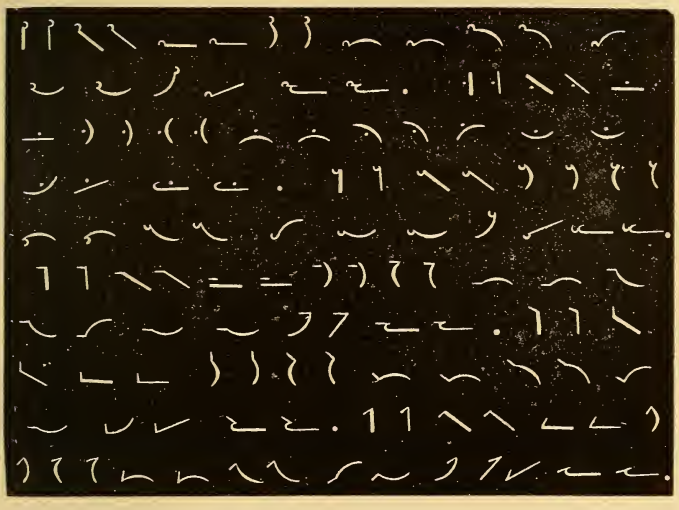
*a.* The vocal / may be struck either upward or downward, and has two sounds; as in the words *on* and *or*. The latter sound occurs before the letter *r*, and in a very few cases before *d* and *g;* as in the words *God*, *log*, *dog*.

*b.* \ has the same variations as |; and ⌒ and ⌣ are treated in the same way as ⌒ and ⌣, before described.

Rem.— ⌒ and ⌣ each represent two sounds, or perhaps two varieties of the same sound. Final *y* difers somewhat in quality from *i* when preceding a consonant. In the word *pity*, for example, the sound of the *i* is more explosive than that of the *y*. So in the word ability, the first *i* has a shorter sound than the last two vowels. In the words *at* and *ask*, we have two varieties of the short "a" sound. These varieties are not distinguished in the ordinary writing of Takigrafy, as distinctions so minute would be found troublesome to many persons; but the *o* in *on* may be distinguished from the *o* in *nor*, in some cases, by writing the sign for the former sound upward, and the sign of the latter sound downward. This is a natural and proper distinction; for the *o* in *nor* is allied to the Au, while the *o* in *on* is a much shorter and more explosive sound. But this distinction cannot always be made, as the direction of the vocal is often determined by the convenience of its use in the word-form.

## Joinings of the Short Vowels.

DRILL NO. 8.



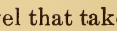
THE VARIABLE CONSONANTS.

9. The letters  may be inverted, thus . The names of the inverted letters are: *Tha*, *ath*.

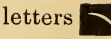
*a*.  are used before , after , and both before and after 

*Examples.*



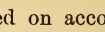
But the insertion of a vowel that takes  after it, will, of course, change the direction of these letters, as in



*b.* Before and after other letters  are used; except that in a few cases, either form is equally convenient.

*Examples.*



Rem.—It will be observed here that one simple rule applies to all cases where  are inverted on account of their connection with other curves, and that is, that they turn so as to face the same way as the curve to which they are joined. Where two curves join it is generally more convenient that they face the same way; and where any change of form is allowable, it is made with this principle in view.

*c.* As the letters  may be written either upward or downward, they may be joined either to the  or the , as follows:



Rem.—The student is not expected to commit these details to memory. They will be readily learned by their use in writing, if he have the advantage of the correction of his written exercises, as given hereafter.

10. The letters  may be written either upward or downward, and their directions are determined by convenience, in accordance with the general principles of *Eugraphy*. (See Rem. 2 below.)

*a.* The  is written downward after , and upward after  and , as in



*b.*  is written downward before  and , and after ; and upward after . In most other cases its direction is determined by its relation to the consonant outline of the word.

*Examples.*



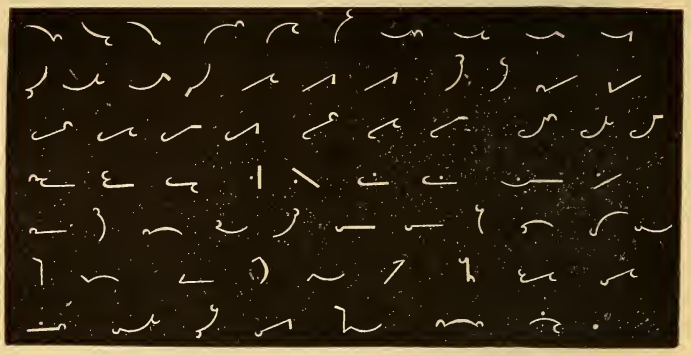
*c.* The direction of  is chiefly determined by the nature of the angle, the acute being preferred to the obtuse, as in



Rem.—1. Other principles enter into the direction of these letters, a full discussion of which will be deferred until a subsequent lesson.

2. Eugrafy is the science of correct word-forms. Its principles are based on the laws of motion, and the natural harmony growing out of the correct joining of letters, whose angles and directions are most conducive to beauty of form and ease in writing.

READING EXERCISE III.



WRITING EXERCISE III.

*Though, oath, thaw, the, thee, they; aim, all, eel, nay, way, hay, away, ray, me, may, mow (mo), lee, law, lay, low; he, we, you, who, each, cheer, age; edge, etch, egg, ebb; up, upon, us; if, it, is, in, into, unto; off, on, odd, or, at, add, an; end, elder, elk, elf, and, ant, envy; either, neither, ether, zero, eazy, busy, rosy, pozy, hazy, daisy; to, too, two, this, them, their, then, that; old, told, fool, full, jem, judge, church.*

Rem.—*The* is distinguished from *thee* by making the vowel light in *the* and heavy in *thee*; and *to* is distinguished from *too* and *two* in the same manner.

DRILL.

The joining of the short vowels. Drill No. 8.

## LESSON IV.

### THE DIAMOND POINTS.

11. After reviewing briefly the principles given in the preceding lessons, put upon the blackboard the remaining letters:



*I* *Eu* *Oi* *Ou*

Key words: HIGH, HEW, HOY, HOW.

*a.* These letters represent difthongal sounds. The elements that form the  and  coalesce so closely that they cannot be resolved very easily; but  is composed of  and , and  of  and ; which signs are united in their formation with such variations of form as are necessary for convenience in writing.

*b.* In joining these letters either or both sides may be curved *outward*, giving rise to the following possible varieties of form. But it should be borne in mind that the curved forms are quite as natural, and quite as proper, as those given in the alphabet.

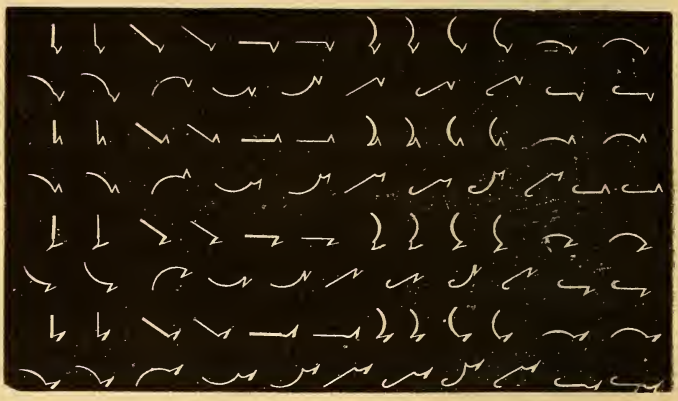
VARIETIES OF , ,  AND .



*c.* No rules need be given for their use, except the general rule that that form is employed which makes the best angle with the letter to which it is joined. Their use will be seen from the following table:

JOININGS OF THE DIAMOND POINTS.

DRILL NO. 9.



*d.* It will be observed that after and is turned into the direction of ; but it is sufficiently distinguished from it in being made light, while the last part of is shaded.

*e.* When followed by the consonant, the same principles of joining are followed, sufficient examples of which will be given in subsequent *Reading Exercises.*

DISJOINED VOCALS.

12. The dots and are always disjoined, and nearly all the other vowels are disjoined in some instances.

Those most frequently disjoined are the dash vowels , and next in order of frequency of omission come the other vocals:



*a.* When a disjoined vocal is to be read before a perpendicular or inclined letter, it is written on the left of it; if after, on the right. If read before a horizontal, it is written above; if after, below.

*Examples.*



*b.*  are placed near the middle of the consonant to which they belong. The other disjoined vowels are placed, for the most part, near the end of the consonant.

*Examples.*



*c.* When  and  occur between two consonants, the heavy dot goes with the former, and the light dot with the latter; as in



*d.* Some regard to syllabication should be paid in the use of disjoined vocals. In a word of two or more syllables

the disjoined vocal should be placed with the consonant of the syllable to which it belongs; as in

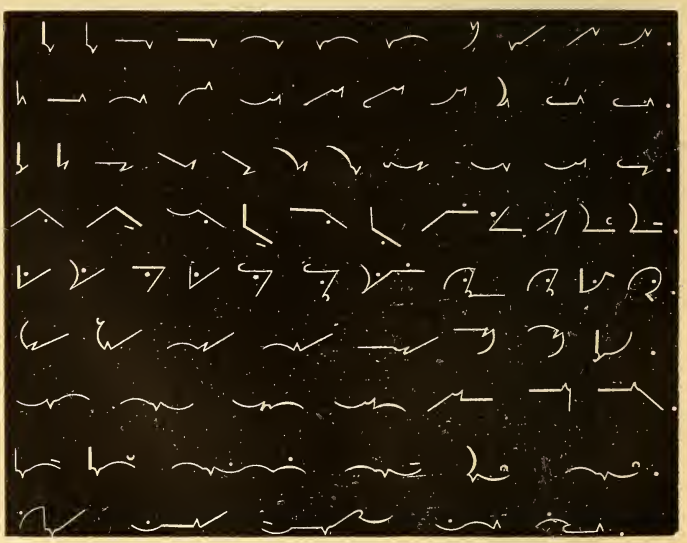


Rem.—1. Disjoined vocals are never placed in the corner between two letters; and the law of syllabication admits of exception in the case of the word *father*, given above.

DRILL.

The pupil should devote some time each day to drilling—1st. On the alphabet; 2d. The joinings of the vocals with the consonants. The alphabet can be written through (consonants and vocals) within fifteen seconds, and the *ib*, *eb*, *ab*, *oob*, *ub*, *ob* series at the rate of one hundred syllables a minute, or even faster than this. This drilling should be continued, a little each day, until this result is reached.

READING EXERCISE IV.



## WRITING EXERCISE IV.

*By, bow* (*bou*), *boy, pie, pew, cue, coy, cow, die, dew, tie, toy, fie, few, vie, vow, shy, sigh, sue, thy, thou, my, mew, mow* (*mou*), *nigh, new, now, lie, lieu, rye, row* (*rou*), *high, hew, hoy, how, jew, chew, joy, chow-chow.*

*Air, fair, care, pare, chair, tare, bear, ferret, merit, bell, tell, well, pet, get, deck, bed, peg, reck, neck, peck, red, wed, head, net.*

*Far, farm, father, faith, vase, face, food, boot, but, put, nob, rob, tub.*

*Took, hook, book, good, could, would, should, run, tun, fun, bun, done, one.*

*News, noise, sight, fight, right, light, tight, lute, lout, shout, pout, coin, oil, coil, our, power, tower, sour, shower, sure, pure, lure.*

*Sigh, sign, find, mind, wind, kind, pine, tine, mine, wine, vine, found, bound, pound, mound, sound.*

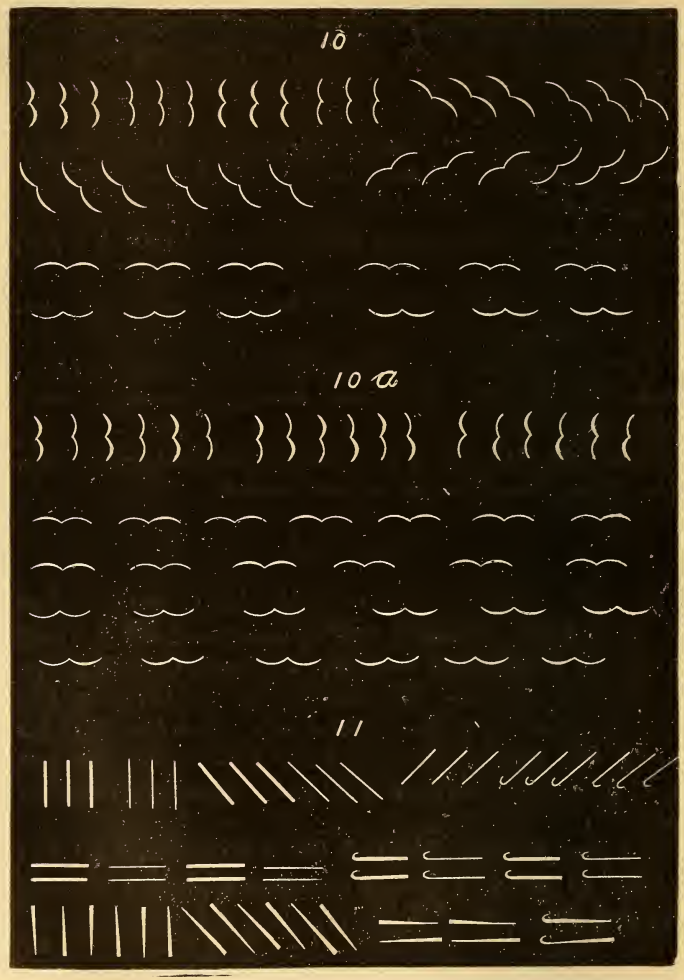
## PART II.

*Is it so? So it is. This is right; that is wrong. You should do this. Men may say they do not see; but it is easy to say so. Some come; some go. Seek peace; make peace. The sight of the eyes. The ways of life. It is not well to beg. Let him hang the hat on a peg. The book is in his hand. The maid is coy. That boy is bold. See that you mind your book. Be kind to the old. Love those that hate you.*

*She went to town. They all left at the same time. The lad had no guide. Fight the good fight of faith. No man may put off the law of God.*

## Drills for Practice on the Joining of Consonants.

[See Lesson VI.]



## LESSON V.

### CONNECTION OF CONSONANTS.

13. All the consonants in a word, and such vocals as can be joined conveniently, are united into one outline. When consonants are joined without intervening connective vowels, the following specifications may be found useful:

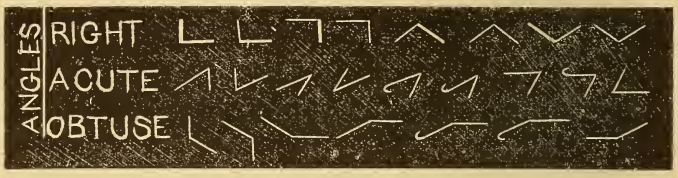
*a.* Curves, when repeated, always form angles; but straight lines are repeated by making the line double length. So also  is added to  and , and  and  to  and  by merely lengthening the stems.

REM.—Two *Be's* or *Pe's* are distinguished from a large  or , by their position in regard to the line of writing,—the first  or  resting on the line, and the second running below it; but two *De's* or *Te's* can be determined only by their length.

*Examples.*



*b.* As each consonant has a given form and direction, its union with other consonants is according to fixed mathematical laws. Angles formed by the joining of the straight lines may be classed as *right*, *acute*, or *obtuse*. They may be grouped as follows:

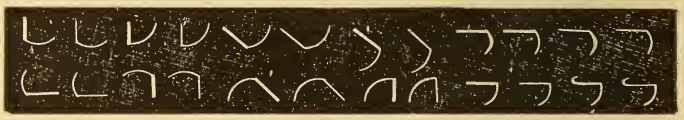



*c.* When straight lines unite with curves they form either *distinct* angles, *half* angles, or *no* angles.

DISTINCT ANGLES.



HALF ANGLES.



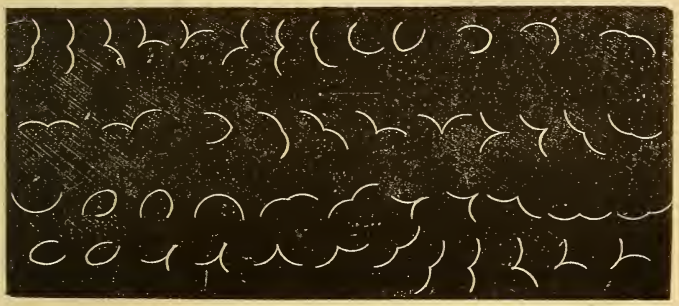
NO ANGLES.



REM.—Practically, half angles are not regarded in writing, but the letters in this class are run together as freely as those in the last class.

*d.* Curves unite with other curves, with angles of various degrees, and frequently without angles; but the most important distinction made in the manner in which curves unite, is that of facing and opposing curves. Facing curves are struck without reversing the movement of the pen; but opposing curves can only be so struck when they unite without an angle.

FACING CURVES.



OPPOSING CURVES.



REM.—1. When light and heavy characters unite without an angle, they join without abruptness, blending their difference of shading by imperceptible degrees.

2. Facing curves unite without any angle when like  and  their general direction would make a right angle; but  and ,  and , and  and  unite with an angle. This should be especially noticed, as many young writers mistake these joinings

3. Facing curves are much more conveniently made than opposing curves, except where the latter lie in the same direction, and unite without an angle. But it will be observed that the facing curves are much more numerous than the opposing. This great convenience in writing is secured partly by a careful selection of the letters of the alphabet in the formation of the system, and partly by a skillful use of the variable consonants. The cases of joining with opposing curves are very few, and more than one-half of these either unite without an angle, or have other more facile forms to supply their places; so that the inconvenience resulting from such forms is reduced to a minimum.

## 14 POSITION OF OUTLINES.

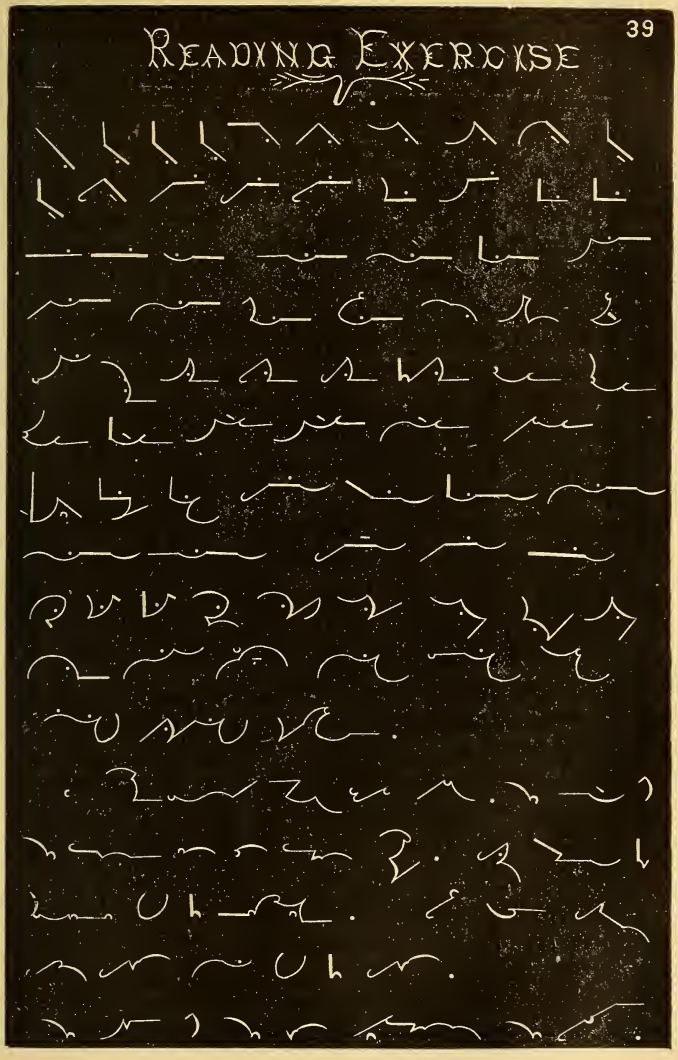
I. The first perpendicular or inclined consonant in a word, rests upon the line of writing; all other letters precede or follow this according to their own natural direction.

II. If the outline contains no perpendicular or inclined consonant, the horizontal outline rests upon the line of writing.

*Examples.*



# READING EXERCISE



### WRITING EXERCISE V.

(These words are spelt as nearly as possible as they are to be written by the pupil.)

*Bet, pet, get, led, hed, wed, beg, peg, leg, bug, buk, pug, rug, mug, bek, dek, pek, rek, rook, nook, hook, det, ded, fated, heded, weded, molded, folded, petted.*

*Forget, foolish, fellow, footing, fading, sheding, shuting, son, moan, alone, tone, nɷn, lul.*

*Seth, sɷeth, sed, sez, sɷz, sɷd, goodnes, elm, elf, muf, moov, melo, mamoth, mumy, mes, method, them, thum, theft, thach, then.*

*Deth, tooth, doeth, shook, shun, cave, cuf, gun, ken, sup, suk, dul, tool, jely, gul, bone, pun, bel, nob, nok, pas, bas, run, wel, whole, noch, lanch, lunj.*

*Tend, rend, wend, mend, send, tent, went, ment, lent, sent, wer, her, rare, wear, hair, ejd, echt.*

### PART II.

(Miscellaneous sentences embracing some of the words introduced in this and preceding lessons.)

*The bug may get into the rug. Put the keg upon a bench. Ned sed he wud do so. He put the book upon the shelf. They went out to see the rek. I saw ten men. Take care of that gun. We saw them run.*

*Ther iz a way that seemeth riht unto a man, but the end therov ar the wayz ov deth. A wicked man taketh a gift out ov the boozom to pervert the wayz ov jujment. Even a fool when he holdeth his peas iz counted wize. Deth and life ar in the powr ov the tung. Hooso findeth a wife findeth a good thing, and obtaineth favor ov the Lord. It iz joy to the just to doo jujment. My son, if thine hart be wize, my hart shal rejois, even mine.*

## LESSON VI.

### DRILLS ON CONSONANT JOININGS.

I. Special drills should be instituted for every class of consonant joinings. Those that unite without angles should be so mastered by practice that they can be struck with the pen as one character. This remark applies to all classes of joinings, whether straight or curved, or composed of one straight and one curved sign. It applies also to the so-called half-angles, which, in practice, are treated as though no angle occurred.

II. Those joinings also which contain an angle should be subjected to drill till they can be written with the highest possible rate of speed. Though the angle cannot be entirely obliterated, yet the skillful penman will learn to make two letters as though it were one.

III. The student should be guided in his practice by the rythm of motion, as the musician is guided by the rythm of time. But *double* time applies only to the joining of consonants, and *triple* time to the joining of consonants with vocals, or to the joining of two consonants with an intervening connected vocal. Hence it is not convenient to have three consonants unite without an angle.

IV. The following specifications and examples of drilling on these combinations deserve careful study and practice.

*a.* REPEATED CURVES.

These are among the easiest of joinings, and may appropriately make the first subject of Drill. [See Drill No. 10.]

REM.—1. Some of these and of the following combinations are of much more value than others, and deserve more attention; such are *s's*, *z'z*, *n'n*, etc.

2. It is not designed that these *drills* should be limited to the repetitions given in the engraved specimens. Instead of *three* repetitions, each combination may be repeated an hundred times if necessary, in order to secure skill in its use.

*b.* This, and some of the following drills, may be varied by changing the order of the combinations, and by employing alternately heavy and light signs. [See Drill No. 10*a*.]

*c.* The doubling of the straight signs, though not especially difficult, will need considerable practice. [See Drill No. 11.]

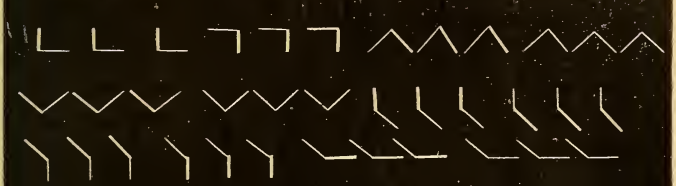
*d.* The combinations in Drill No. 12 suffer a partial rounding of the angles, but not their complete reduction. Both signs should be made, however, as one letter, and with one stroke of the pen.

*e.* The joining of straight lines with curves, when they form a distinct angle, forms the material of Drill No. 13. These forms are numerous, and easily written. Only a few specimens for practice are given.

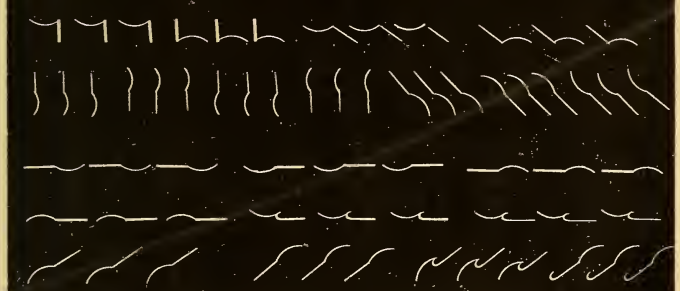
*f.* The half angles, while presenting no essential difficulty, yet deserve much attention; for young writers are apt to make too much of the angle, and are slow to avail themselves of the great advantage of running the two letters together into one stroke. [See Drill No. 14.]

# Drills for Practice.

12



13



14



Rem.—The engraving of these half angles does not perfectly illustrate the written form; for the engraving is accurate, leaving the angle visible; but in writing, the angle will in most cases entirely disappear. The joinings *Be-En*, *Pe-En*, *Ga-El*, *De-Ef*, *Ma-Ga*, *Ish-De*, etc., are made without an angle.

*g.* The joining of straight and curved signs, without angles, is very easy when once mastered; but the tendency to curve both strokes in these cases, renders much practice necessary. [See Drill No. 15.]

*h.* Facing and opposing curves give opportunity for further drill; but the most important cases are those that unite without an angle. [See Drills Nos. 16 and 17.]

Rem.—1. In Drill No. 17, there are some cases in which the angle, which is visible in the engraving, entirely disappears in the writing. This is the case in joining *Zhe-La*, *Ish-La*, *Ze-El*, *Ma-Ve*, *Ma-El*, etc.

2. In actual practice these different classes of joinings unite in various ways in the same outline; but if the above drills are thoroughly mastered, no difficulty will be found with the words containing them.

*i.* The rapidity with which these combinations can be written, differs considerably with the different joinings; but a person with nimble fingers can write them at the rate of 150 to 250 combinations or repetitions a minute; those without angles being generally made the most rapidly.

*j.* If the student find a special difficulty in making any particular joining, he should give it the more attention, until the difficulty is removed. In some cases it may be found that a faulty mode of holding the pen, or a bad position of the hand, either creates or adds to the difficulty. In this case it will be worth while to look for the cause, and see that it is removed.

# Drills for Practice.

15



16



17



REM.—An entire session may very appropriately be devoted to these drills; but we add a few additional principles which may be explained for future study.

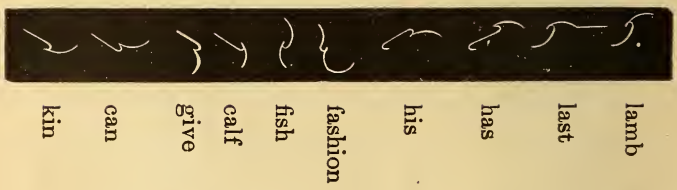
## 15. The Joining of ⌒ and ⌣ Between Two Consonants.

I. The short vocals ⌒ and ⌣ may form hooks on the end of the consonant signs; but it must be observed that the hook, when it occurs between two consonants, is always on the end of the former—never on the first part of the latter consonant.

REM.—The initial hooks are reserved for the compound signs of the L- and R-Series, introduced in a subsequent lesson.

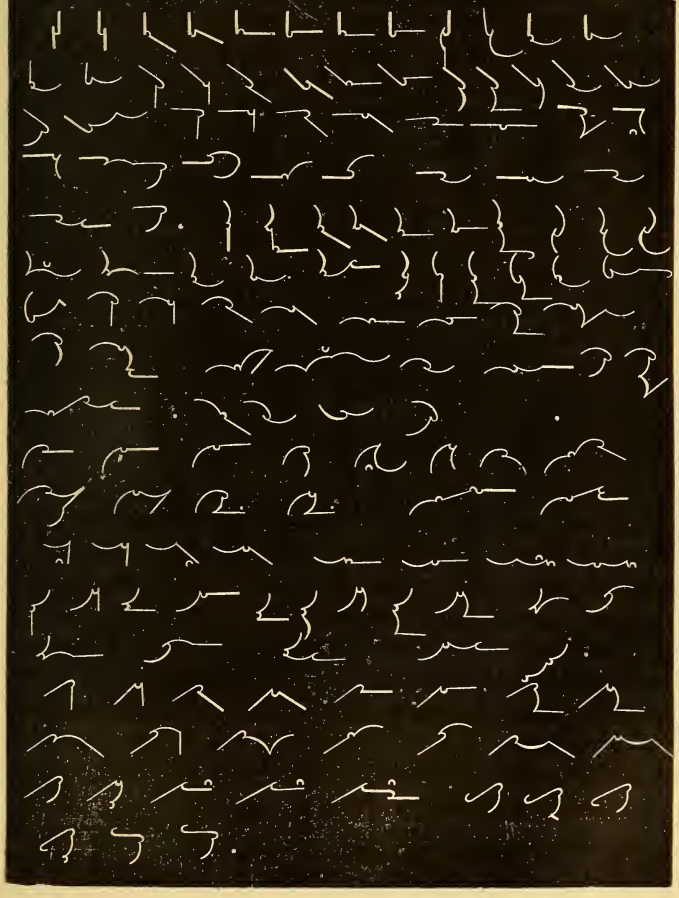
II. In forming these hooks, the letters ⌒ and ⌣ may be turned, as explained in the first lesson; but they always turn forward from their original position, never backward.

*a.* The use of these hooks will be best seen by contrast, as in the following examples:




*b.* Whether the full form should be used in any given case, or the hook, is determined chiefly by convenience. The examples and illustrations given in the reading exercise, and in the tables of joinings, which follow, will make the use of these letters plain.

# Reading Exercise.



### WRITING EXERCISE VI.

*He will pick up his pack. Give him the big bag. Can you hit that bat? I pity the bad boy. See him kick his cap. The bishop came to town with the king. The fin of a fish is not fit for food. He made a din on that tin pan. Give the lady a fan. You may sit and sip the sap. The girl in the pink sacque was sick. She will sift the meal with a sieve. Is that syringe made of silver? She sat on the thick mat. The naughty boy will mimic her manner. They run no risk. They will rally at the rink.*

*Pit, pat, pad. Bit, bat, bad. Pick, pack, big, bag. Did, tit, tip, tap, dip, tick, tack, kick, cag, give, calf, can, tin, tan, din, sift. His, has, with, risk, list, last, hist, hast, myth, fish, fashion, vision, fifth, filth, thick, thin, thill, wick, wit, will.*

### PART II.

*The memory of the just is blessed, but the name of the wicked shall rot. The tongue of the just is as choice silver: the heart of the wicked is little worth. The path of the just is as the shining light that shineth more and more unto the perfect day. A good man obtaineth favor of the Lord; but a man of wicked devices will He condemn. A man shall not be established by wickedness. A man shall be commended according to his wisdom. The way of a fool is right in his own eyes; but he that hearkeneth unto counsel is wise. The hand of the diligent shall bear rule. There is that maketh himself rich, yet hath nothing. Wealth gotten by vanity shall be diminished.*

## LESSON VII.

16. *a.* The use of the vocals  and , when they occur between two consonants, is illustrated in the preceding lesson. We add here some tables designed to give these combinations in fuller detail. The heavy and light letters form the same joinings, so only one letter of each pair of consonants is given.

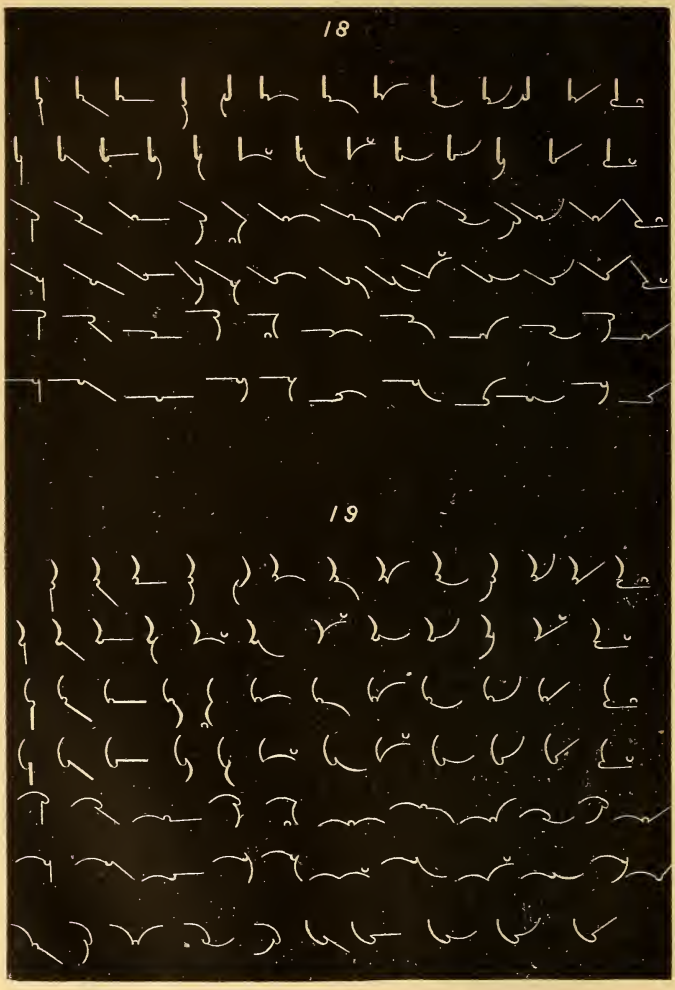
*b.* As these tables may be used for drills and repeated at pleasure, they are numbered with the drills; and the student or teacher is left to determine the amount of practice necessary to be bestowed upon them. [See Drills Nos. 18, 19, and 20.]

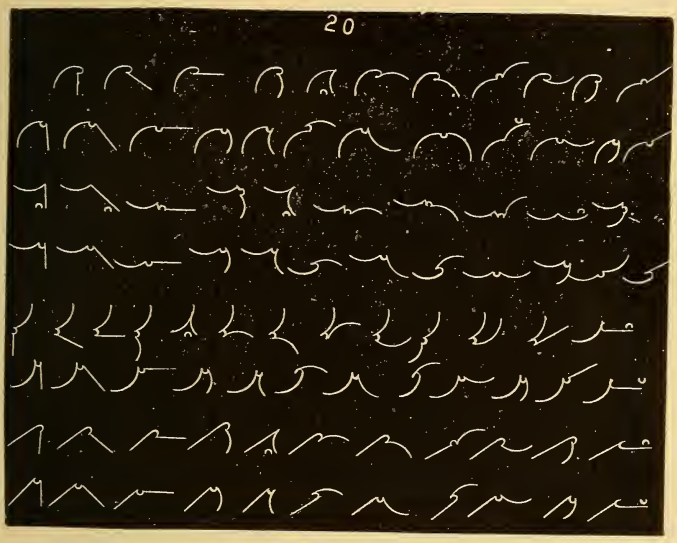
Rem.—1.  and  occur as initial only in a few combinations, which are given in the tables; and the hooked letters are omitted from the tables because they join with a following vocal in the same manner as the corresponding unhooked letters:  and  like  and ;  and  like ; and  like upward .

2. In some cases two forms are given for syllables ending in ,  or . In these cases both forms are used, and the form to be preferred in any given word is determined by the principles controlling the use of variable consonants, given in a subsequent lesson.

3. When  and  are preceded by  or  the vowel is generally disjoined.

## TABLE OF JOININGS—CONSONANTS WITH ◠ AND ◡.






THE VOCALS ـ ـَ AND ـِ MEDIAL.

17. The use of the vowels ـ ـَ and ـِ between two consonants is very easily learned. The following may be taken as a general rule for their connection or disconnection:

RULE. If the vocal makes a sufficient angle for convenient joining with both the preceding and following consonant, it is joined; otherwise it is disjoined.

*a.* The vocals ـ and ـَ being short, and often obscure, are so often omitted in a practical use of the system, that any effort to join them in cases of difficulty would be to but little purpose.

*b.* The vocal ◡, being written both upward and downward, is more easily joined than the other light dashes, and the strength and clearness of the sound which is never obscure or doubtful, renders its expression in the Literary and Common Styles of Takigrafy more important than that of the weaker vocals.

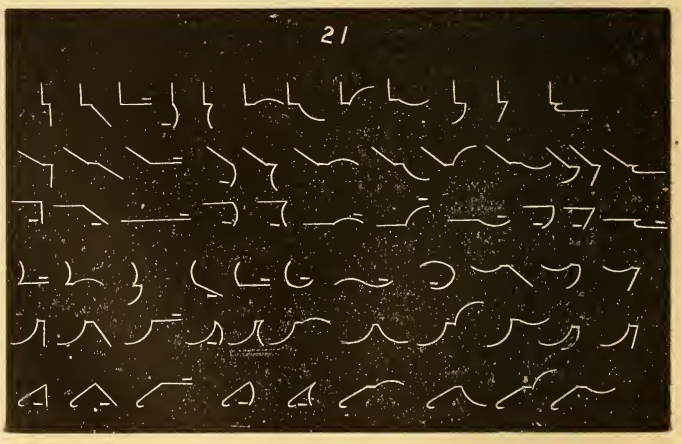
*c.* When disjoined, these vocals, as also ◠ and ◡, are placed near the end of the consonant which they precede.

Rem.—1. This position is the most convenient for the writer; and, as the short vowel always needs the following consonant to complete the syllable, it is the most natural position. A fixed place for these signs, though not essential to legibility, is convenient, for it tends to uniformity of writing. There has been some difference of practice heretofore in the use of the light dashes, which teachers will note and correct.

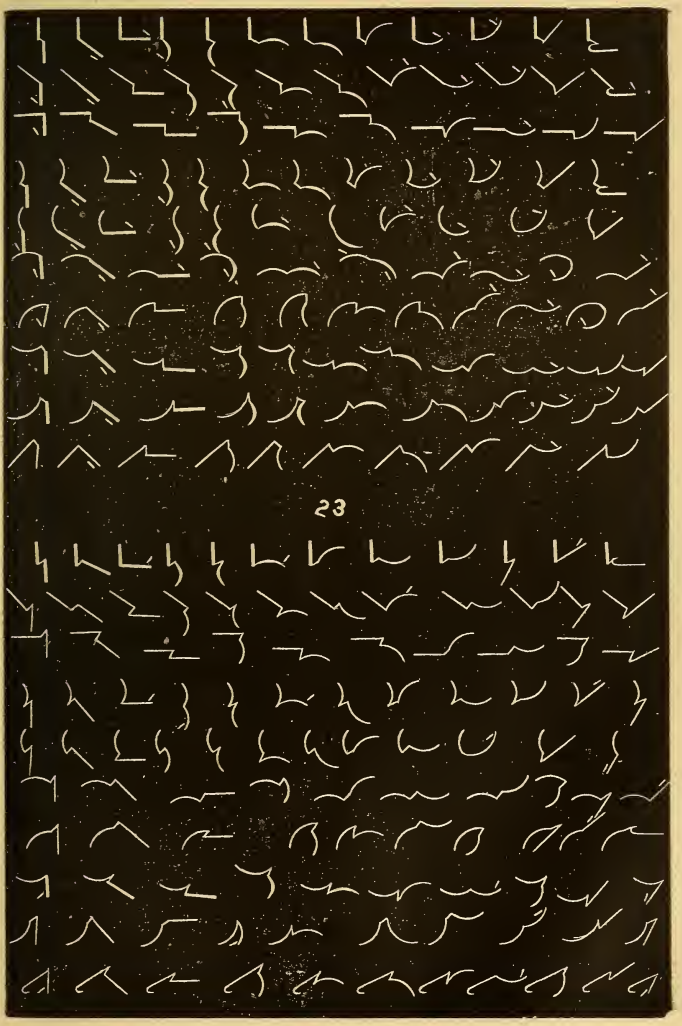
2. When the disjoined vocal is initial, it is sometimes written first, and then may be put near the first part of the following consonant; as in the syllables *oov*, *oof*.

3. The following reading exercise contains most of the short words in which these vocals occur; and the Tables of Joinings (Drills Nos. 21, 22, and 23) give nearly all the syllables which occur in longer words.

Table of Joinings—Consonants with ⌐, ◟ and ◡.



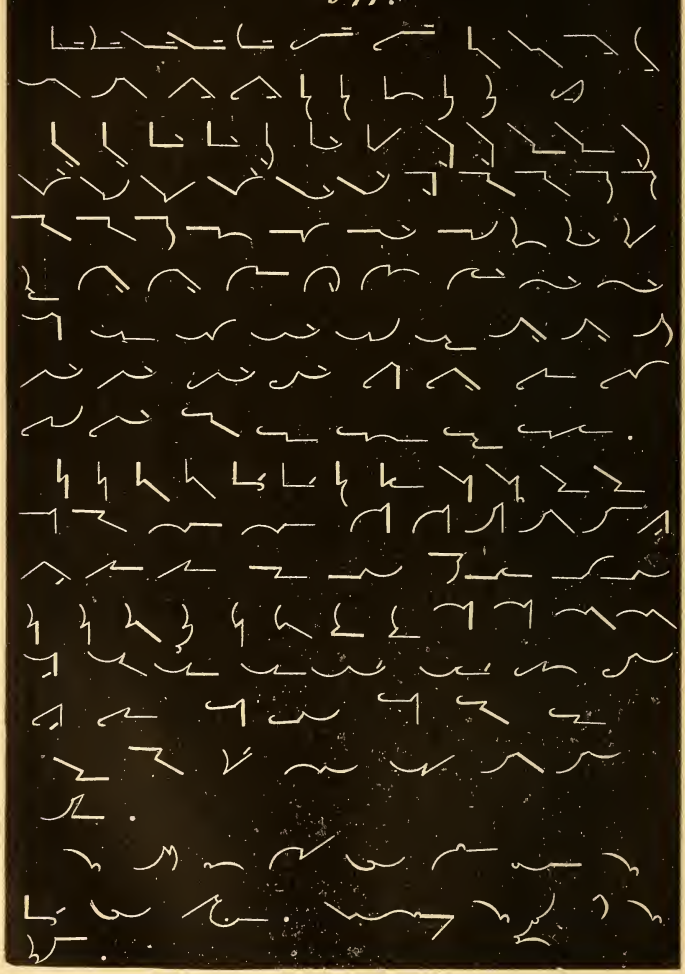
22



23

# Reading Exercise.

## VII.



## WRITING EXERCISE VII.

*John put down his book and took up the foot-ball. He could not get the top. Hulda hung her hood on the hook. Puss hid in a nook to look for mice. You may pull that lock of wool off the bush. Did he cut that bud? Come and get the cup, but do not take the mug. He put a hoop on the tub. This oak wood is tough. The bug is on the rug. Tom is a rough and ruddy boy. Does he love to run? They rush into the hut. Bob will not touch that jug of rum. The just judge was at the church. The fop has a fob. He fell into a bog. Jane got her doll at the shop. John took a long log to the saw-mill. She sung a song.*

*The tongue of the wise useth knowledge aright. Folly is joy to him that is destitute of wisdom. A man hath joy by the answer of his mouth. How much better is it to get wisdom than gold? He that handleth a matter wisely shall find good. The lot is cast into the lap; but the whole disposing thereof is of the Lord. The fool hath said in his heart, There is no God.*

## PART II.

*Timid, tiller, pilfer, damage, badly, padlock, patern, palace, bankrupt, panier, panzy, kinship, canker, candor, cavil, given, gilding, gallon, tanzy, tinsel, ginger, village, vinyard, ship-yard, shanty, shadow, sand, sinned, silver, pencil, penman, easily, manage, magic, minute, misery, mystery, natural, narative, analogy, anachronism, iniquity, liquid, lingual, liberty, liberal, rapidly, ransacking, raveling, rashness, ribaldry, river, hammer.*

*Foot-note, copy, honor, goblin, canon, random, atlas, comity, entity, faculty, modesty, parity, balcony, verity, density. Pigment, pivot, poplar, motley, orbit, pocket, bucket, socket, wicket, botany, colony, tyrany, ticket, docket, hornet, onset, compel, upon, unfit, forget, admit.*

*The American Colonies fought for liberty. This coupon was attached to a bond. He was distinguished as a linguist. That is the fact. They formed a solemn compact. A canon is a law of the Church, but cannon used in war belong to the department of artillery. A farmer is a tiller of the soil. Pigment is a kind of paint. That is a figment of his imagination.*

*A wicked man taketh a gift out of his bosom to pervert the ways of judgment. He that answereth a matter before he heareth it, it is folly and shame unto him. He that keepeth the commandment keepeth his own soul; but he that despiseth his ways shall die. The desire of a man is his kindness; and a poor man is better than a liar. The fear of the Lord tendeth to life; and he that hath it shall abide satisfied. The hearing ear, and the seeing eye, the Lord hath made even both of them.*

## LESSON VIII.

### THE VOCALS  AND .

18. I. When the long vocals  and  occur between two consonants, they may form a hook, if necessary to convenience of joining; but the use of hooks for these signs is much more restricted than it is for the corresponding short vocals  and . The hook for the short vocals is used freely whenever it is in any degree more convenient than the full form; but the hook is used for the long vocal only when the full form is positively inconvenient, and would render necessary the use of a connecting stroke.

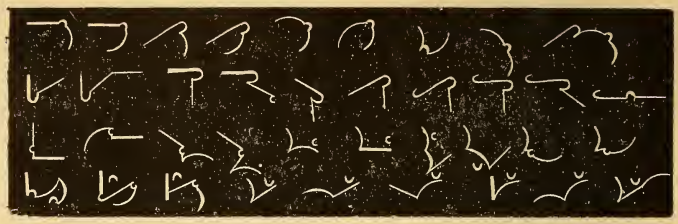
II. It must be observed that the hook is always made on the end of the former, never on the latter of the two consonants between which it occurs; and that it is distinguished from the small hook by being made of larger size.

III. But  and  may be disjoined in some cases, though this seldom occurs. [See Examples below.]

19. As  is never represented by a hook, it is sometimes necessary to use the connecting stroke with this letter. Where it does not join readily with either of the consonants between which it occurs, it may be disjoined.

The following examples will illustrate the use of these letters as both joined and disjoined:

*Examples.*



THE VOCALS — \ AND /.

20. The heavy dashes, like the light ones treated of in the preceding lesson, are disjoined with more frequency than the semi-circles. They are disjoined in all cases where they do not make a proper angle with the letters between which they stand.

*a.* No specific directions are necessary to the use of these letters. /, being written both upward and downward, has the greatest facility in joining; the downward form being preferred when both are equally convenient. The use of \ is also aided by the change of direction allowed; and the —, though unvaried, is of too infrequent occurrence to be at all burdensome.

*b.* The student should notice that when these dashes are joined to a curve the angle must be marked and unmistakable. When joined with the straight signs right and acute angles are preferred, though obtuse angles are allowed in some cases.

The following examples will illustrate the use of these letters:

*Examples.*



SYLLABICATION.

21. When the long vowel signs are disjoined they should be placed with the consonant to which they belong in pronunciation.

*a.* Short vowels are always found in closed syllables, but long vowels occur both in open and closed syllables; hence the short vowel always belongs with the following consonant, but the long vowels may belong to the preceding, and end the syllable, while the following consonant begins a new syllable.

Rem.—The following examples will illustrate this use of the long vowel signs; but the table of joinings gives the position of the vocal only in closed syllables:

*Examples.*



### DRILLS.

In drilling on the joinings of the long vocals, it should be observed that they do not occur in all possible combinations.  occurs very seldom before any other letter except ; and  is of infrequent occurrence. , ,  and  occur more frequently; but none of them occur in all the syllables that would be made from a full table such as has been given for the short vocals.

The following condensed table of joinings will amply illustrate the use of these letters. No combinations are given except such as actually occur in writing our language. [See Drills Nos. 24, 25, 26, 27.]

TABLE OF JOININGS—CONSONANTS WITH ـا, ـٮ AND ـو.

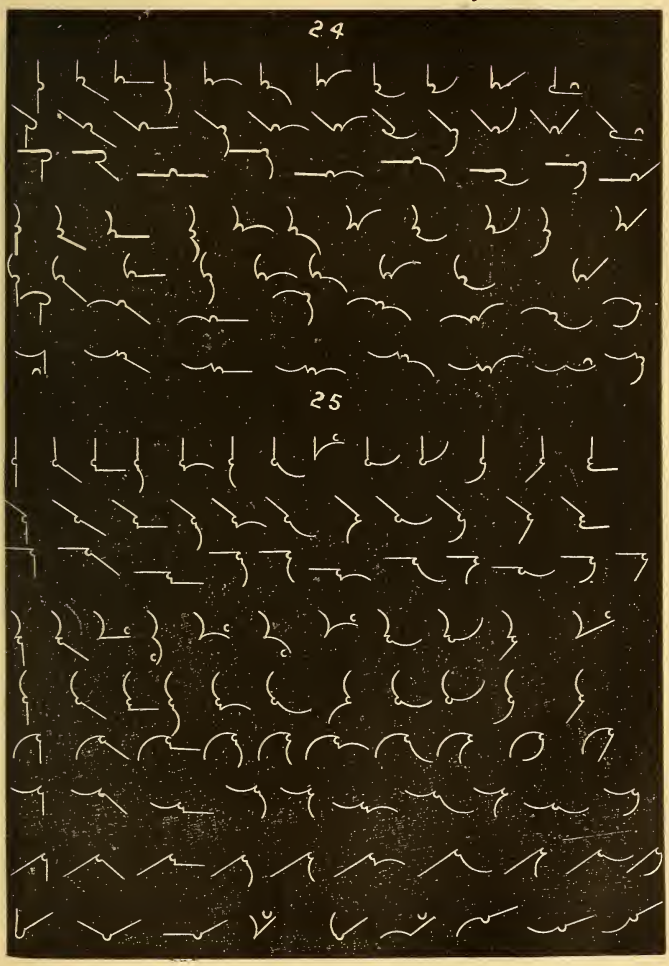
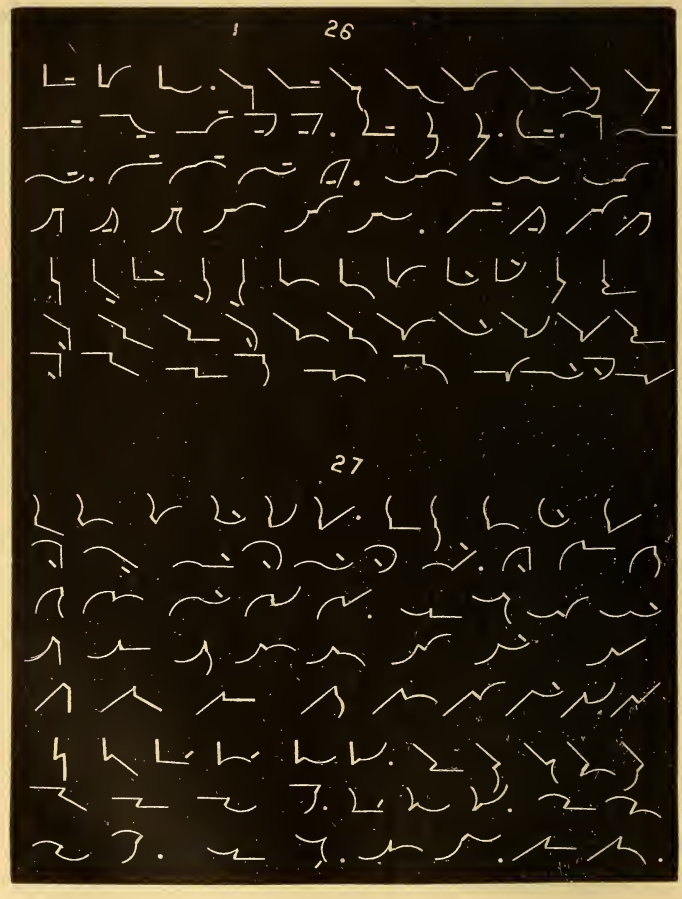
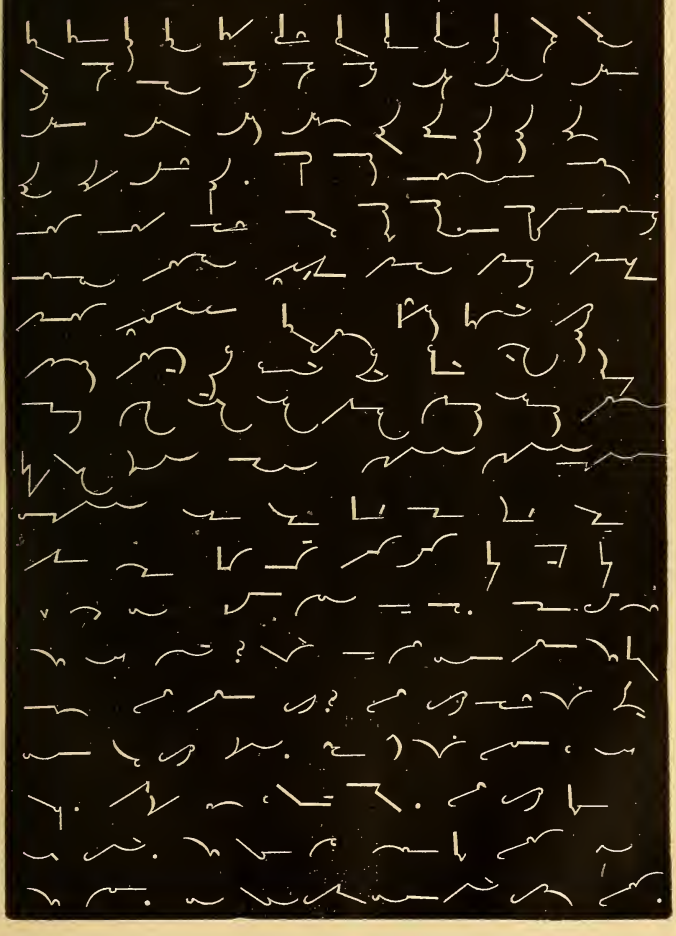


TABLE OF JOININGS—CONSONANTS WITH —, | AND /.



# READING EXERCISE.



### WRITING EXERCISE VIII.

*A man was walking in the town one day, and saw a poor dog that had hurt his leg, and was lame. He took the dog home with him and tied up his leg, and took care of him for a few days. He then sent the dog out of his house to find his old home; for, as it was not his own dog, he had no right to keep him. But the dog came back each day to get this kind man to tie up his leg anew. And this he did until it was quite well.*

*After many days the dog came back agen, and with him came a dog that was lame. The dog that had been lame, and was now well, gave the man a look, and then he gave the lame dog a look, as much as to say, "You made my leg well; be good enuf now to do the same for this poor dog that has come with me."*

### PART II.

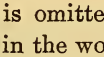
*Papal, paper, forum, poet, poem, label, labor, Satan, fever, baker, taper, caper, taken, maker, raker, bony, pony, holy, total, hero, solo, colon, halo. Debase, debate, incase, sedate, relate, redeem, esteem, demean, retain, remain, bemoan, dismay, obey, unsay.*

*Deed, deep, heed, heap, need, read, reap, sheep, keep, peep, cheer, sheer, jeer, dear, weep, seer, peer, leer, meet, seat, seen, cheek. Boom, boon, room, fool, pool, toll, roost, moor. Road, toad, load, goad, roach, coach, mourn, bourne, shorn, torn. Daunt, taunt, barge, charge. Gauze, cause , hawk, naught, caught, fault, vault. Abasement, debasement, embargo, disembark, dictionary, relative, negative, imitative, nominative, figurative, operative, copulative. Aphorism, magnetism, barbarism, coroner, senator, monitor.*

## LESSON IX.

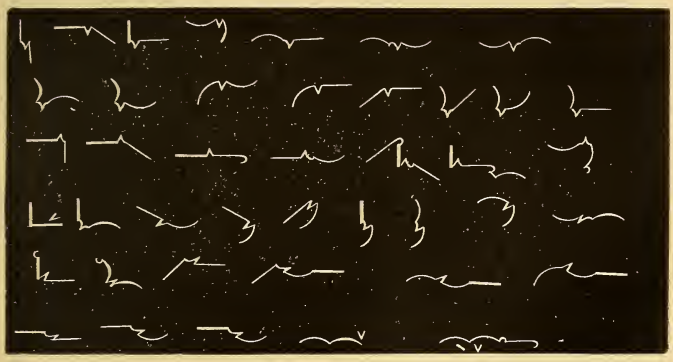
### THE DIAMOND POINTS.

22. The diamond points are joined in the outline in nearly all cases, yet they are disjoined in some words, and are then located in the same way as other disjoined vocals.

*a.* The  is omitted between , and in a few other cases, as in the words *size*, *society*.

*b.* These cases are specified as examples; but any one of the diamond points may be disjoined wherever it is more convenient to do so.

*Examples.*



VOCAL SIGNS JOINED WITH THE VOCALS.

23. It is frequently necessary to join vocal signs to other vocals. In this case the same principles are followed as have been already taught.

*a.* In some cases the vowels are both joined in the outline; in others one of the vowels is joined, and the other separated. Their use will be best learned from observation.

*b.* The vocals that admit of variations are varied when joined with other vocals as in other cases; and ◟, which is never varied when joined to consonants, may be turned slightly before ◠ in the word *aerial*, and after ◠ and ◠ in such words as *abbreviate*, *create*, etc.

*Examples.*



DUPLICATION OF CONSONANTS.

24. In many words the same consonant is repeated in the common spelling, where it is pronounced only once. In these cases only one letter is written in Takigrafy.

*a.* In some words both letters are partially pronounced; that is, the first is dwelt on in the utterance, and pronounced, though there is but one articulation. This is the case in such words as *abbreviate*, *adduce*, *attend*, etc., where the *ab*, *ad*, or *at* are prolonged on account of the following *b*, *d*, or *t*. In most of these cases only one of the letters is written in Takigrafy. [See concluding chapter.]

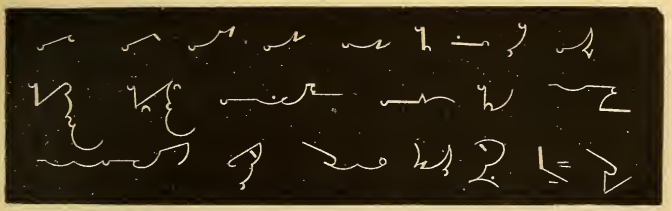
*b.* But there are a few other cases in words derived by prefixing *mis*, *out*, *un*, and perhaps some other syllables, and in adding *ly*, *less*, and *ness*, where both letters are distinctly pronounced, and should be both written. Such words are: *misstate*, *unnatural*, *outtravel*, *wholly*, *soulless*, *keenness*, etc.

REM.—There is some reason for writing both *l's* in such words as *ally*, *allow*, *alloy*, etc., where the second letter is especially prominent on account of the accent; but this is a refinement not necessary, except in the single word *ally*, which may take both *l's*.

*c.* Compound words, in which the second component commences with the same letter with which the first ends, have both letters written in all cases, as in *book-case*, *rat-trap*, *head-dress*, *ear-ring*.

REM.—Compound words are generally joined in writing; but they may be separated when necessary for convenience, as in the words *book-case*, *book-keeper*.

*Examples.*



VARIABLE LETTERS.

25. The consonants that admit of variation in direction are  and . Their use has been illustrated in part in previous exercises.

The following are some of the principles that govern their use:

*a.* The curves  and , when joined to

curves whose direction is fixed, are turned so as to make with them facing curves.

*b.* When joined with the variable letters they are made to conform with one another.

*c.* When joined with the straight signs they are turned in such a way as to make the best angle, or so as to unite without an angle.

Rem.—The best angles are the acute.

*d.*  is written in such a way as to secure the best angles, except that initial  is written upward in nearly all cases.

*e.* Initial  is written upward, and initial  in words of more than one syllable, when not followed by  and .

Rem.—Further specifications are deferred to Lesson XII. Teachers will do better to rely upon illustrations than rules.

*Examples.*

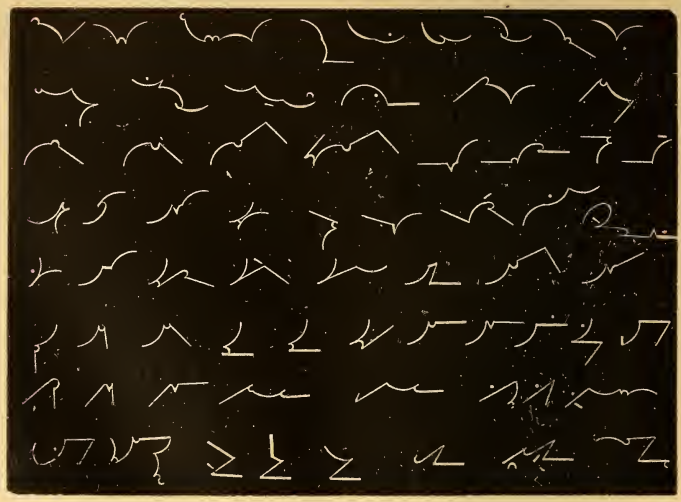
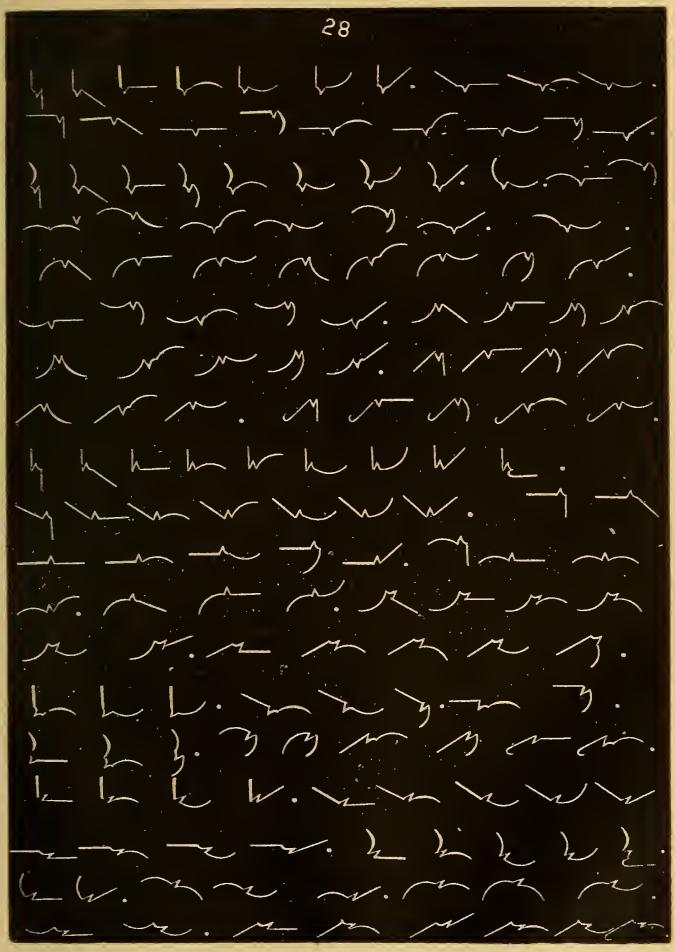
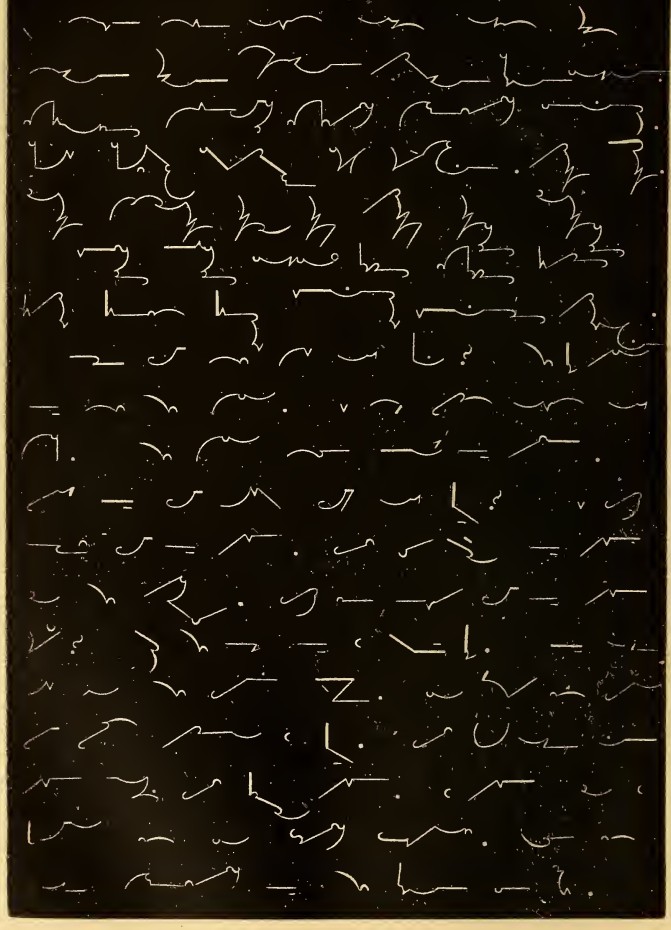


TABLE OF JOININGS—CONSONANTS WITH , ,  AND .



# Reading Exercise.



### WRITING EXERCISE IX.

*Come and see my two tame mice. A mountain is a high hill. Learn to be wise in the use of your time. Look at that poor boy: how pale he is. He has been ill. He ate too much cake, and it made him sick. If he had given a piece of it to his little sister, he would not have been ill; but now he lies on his bed, and cannot get up and walk this fine day. I hope that he will learn that it is a very bad thing to eat so much, and that he will be more kind to his little sister.*

*My son, fear thou the Lord and the king, and meddle not with them that are given to change; for their calamity shall rise suddenly; and who knoweth the ruin of them both? Answer not a fool according to his folly, lest thou also be like unto him. Answer a fool according to his folly, lest he be wise in his own conceit. He that sendeth a message by the hand of a fool cutteth off the feet and receiveth [drinketh] damage. Seest thou a man that is wise in his own conceit, there is more hope of a fool than of him.*

### PART II.

*Dike, like, pike, pile, tile, mile, vile, wile. Pine, mine, sine, nine, fine, vine. Nice, rice, dice, twice, kite, mite, rite, site. Pure, cure, lure, mute, suit, suet, duet, rebuke.*

*Loud, noun, pouch, house, mouse, void, hoist, joist, foist, joint, joined. Found, bound, sound, couch, shout, howl, voice, choice, noise, poise.*

*Allurement, incitement, mountainous, bounteous, loyalty, royalty, gayety, dynasty, moiety, fealty, poesy, piety, deity, deify. Duel, fuel, vial, final.*

*Geology*, *geography*, *geologize*. *Calumny*, *calculate*. *Barrel*, *parrot*, *garret*. *Pallid*, *palace*, *battle*, *shallow*, *silly*. *Mineral*, *marriage*, *milky*, *literal*, *latteral*, *latterly*, *ladder*, *latter*, *livery*. *Rugged*, *rancorous*, *corset*. *Heroism*, *horror*, *dollar*, *collar*, *volly*, *valley*, *folly*, *terror*. *Champion*, *garland*, *amazement*, *America*. *Luminary*, *culinary*, *migratory*, *contumacy*, *accuracy*.

*Abbreviate*, *apprehend*, *aggregate*, *attendant*, *attention*, *approbation*, *application*, *assertion*, *affection*, *affliction*. *Commit*, *connect*, *common*. *Sufficient*, *efficient*. *Suffuze*, *suffice*, *surround*. *Anoint*, *appoint*, *annuity*. *Immemorial*, *innocent*, *immoderate*, *immaculate*.

*Unnatural*, *unknown*, *innocuous*, *missent*. *Out-talk*, *out-tell*, *out-toil*. *Wholly*, *fully*, *soulless*, *keenness*, *openness*, *evenness*, *ear-ring*, *book-case*, *book-keeper*.

*Gird*, *girt*, *dirt*, *word*, *reward*, *inward*, *outward*, *important*, *form*, *informal*, *infirm*, *board*. *Their*, *them*, *this*, *theze*, *thoze*, *either*. *Author*, *authority*, *thick*, *thin*, *than*, *then*, *anything*, *nothing*, *something*, *method*, *Methodizm*, *rather*, *rythm*, *anthem*, *remark*, *remain*, *research*.

*Lamb*, *limb*, *loam*, *lime*, *illume*, *lead*, *laid*, *load*, *light*, *late*. *Leap*, *leave*, *lave*, *love*, *live*, *loaf*, *leader*, *elder*, *older*. *Mean*, *main*. *Amain*, *amount*, *amid*, *aimed*, *matter*, *material*, *meander*.

## LESSON X.

### CONSONANTAL DIPHTHONGS.

26. *Wh*, *qu*, *gu*, *dw*, *tw*, and *thw;* these letters unite very closely in pronunciation; and the first is provided with a distinct sign, which resembles *wa*, with a thickened hook—thus: .

*Qu* is written as *kw*, and *gu* as *gw*. The other letters, *dw*, *tw*, and *thw* are written by joining the simple letters, as previously taught. [See Drill No. 29.]

*Examples.*



### THE L. AND R. SERIES OF DIPHTHONGS.

27. The letters *l* and *r*, when preceded by certain other consonants, unite with them into one articulation, forming a true consonantal diphthong. This is seen in such words as *place*, *prays*, *close*, *grows*, &c.

There are two series of these diphthongs—the L. series and the R. series, as follows:



*bl pl gl cl fl br pr gr cr dr tr fr shr thr*

These letters are named—*Bla*, *Pla*, *Gla*, *Cla*, *Fla*, *Bra*, *Pra*, *Gra*, *Cra*, *Dra*, *Tra*, *Fra*, *Shra*, and *Thra*.

It will be seen that the L. series is formed by making a hook on the right side of the straight letters, and the R. series by making the hook on the left and under side. But both hooks must be on the inside of the curves; hence *fla* is made by putting a hook on the , and *shra* by putting a hook on the downward ; because hooks can not be made on the convex side of  and .

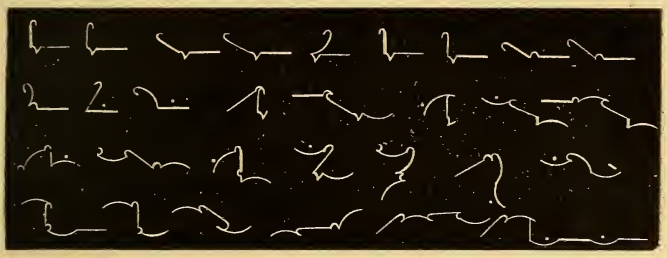
*a.* These hooked characters are joined with the following letters in the same manner as the simple letters which form the stem, since they end in the same way; but when they are preceded by other letters, the joining partakes of some new elements, which are illustrated below and in Table 30.

*b.* The use of the signs given above is uniform and certain; for, as they represent true diphthongs, they are used as a matter of principle wherever the diphthongs occur.

Rem.—1. The teacher may illustrate the use of the hooks on the straight signs by holding up his left hand, with the fore-finger bent to represent the hook, for the L. series, and his right hand for the R. series. He may remark that the left hand properly represents the L-hook, and the right hand the R-hook series, because L. stands for left, and R. stands for right.

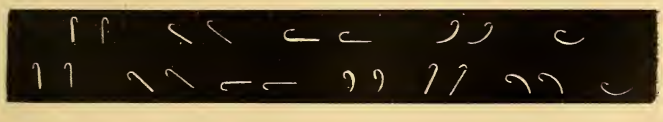
2. These new signs should be practiced by the pupil till they are perfectly familiar, as the alphabet was mastered in the first lessons of the course.

3. The teacher will find use for the black-board in treating of these letters, as he doubtless will through the entire course. Previous explanations will suffice as illustrations of such use.



THE SEMI-DIPHTHONGS.

28. The signs of the L. and R. series are used also in medial and final syllables in which they are not followed by a vowel, and are less closely united than in the initial syllables treated of in the preceding section; as in the words *temple*, *temper*. All the signs given above are used also in this series of medial and final compounds, and some others which do not occur in initial syllables. The entire series are:



And they are named: *Bel*, *pel*, *gel*, *kel*, *del*, *tel*, *vel*, *fel*, *nel*; *ber*, *per*, *ger*, *ker*, *der*, *ter*, *ver*, *fer*, *zher*, *sher*, ther, *ther*, *ner*.

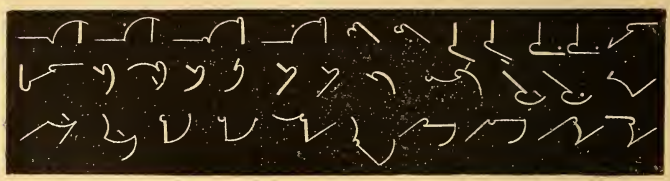
*a.* The hooked signs are used in medial and final syllables merely for convenience; and the full form is equally proper in any case where it is equally convenient. There are many cases in which the hooked sign does not join easily with the preceding letter, and the pupil should be cautioned against attempting to use these compounds in such cases.

*b.* So far as joined with the consonant signs, the combinations in use will be found in Table 30; and as joined with vocals, in Table 31.

*c.* These signs are never attached to a vocal hook. In any case of difficult joining, the student has only to use the full form instead of the compound.

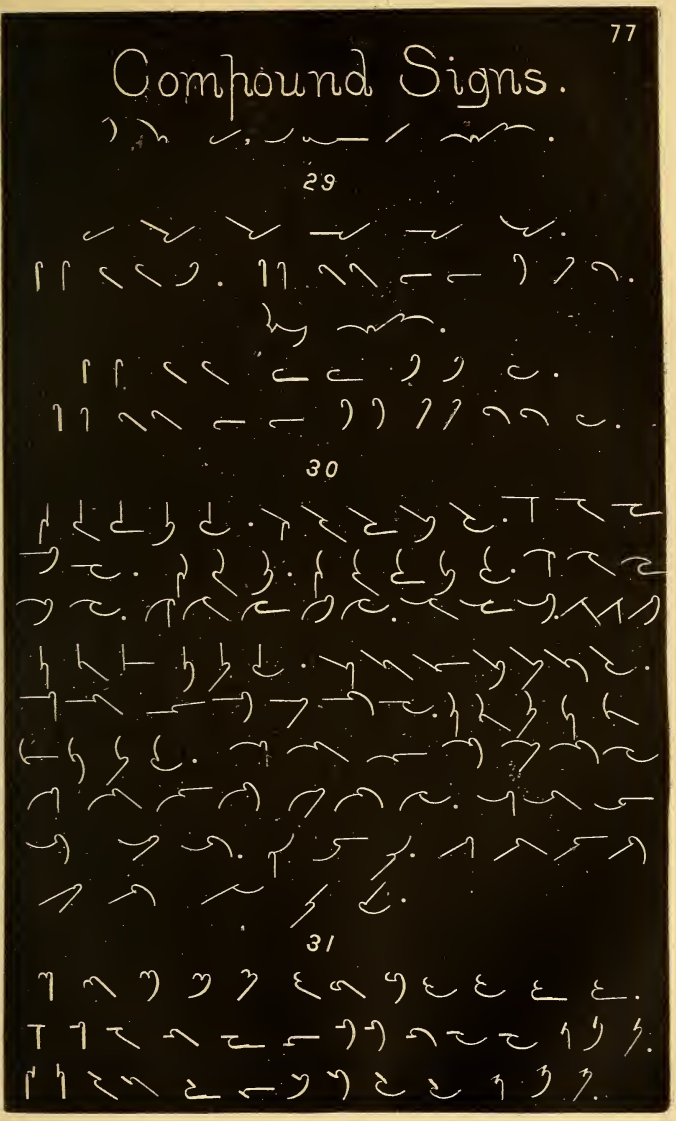
Rem.—Both teacher and pupil should be careful to distinguish the use of the hooked signs in medial and final syllables, from their use when followed by a vowel. In the latter case the compound is always necessary; in the former its use is determined only by convenience.

*Examples.*

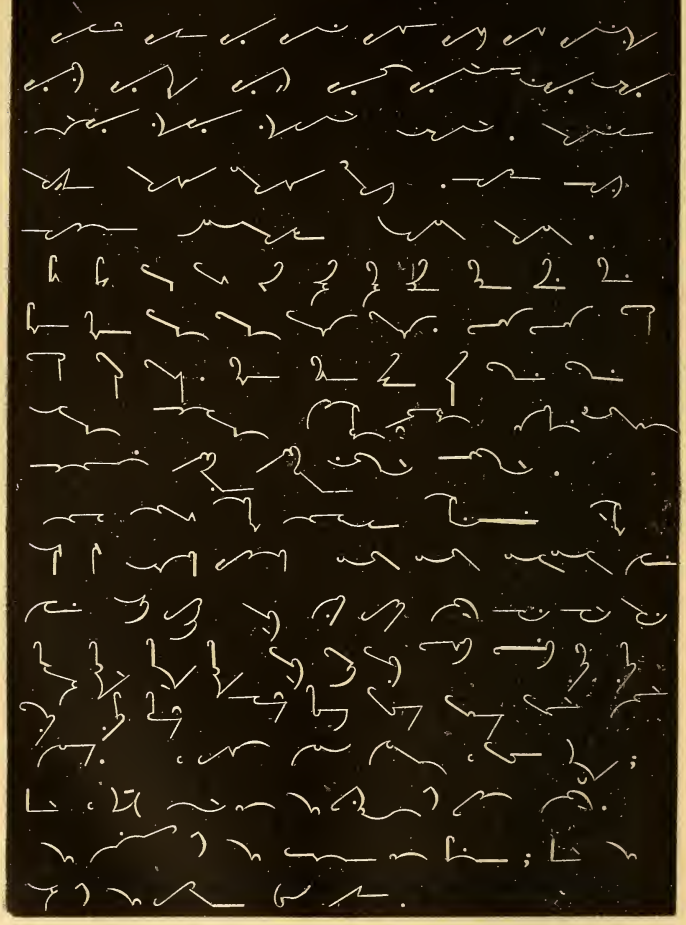


Note.—The student who wishes to become a rapid and skillful writer, in the shortest time and in the easiest way, should write out carefully the Compound Signs, which follow, as also the Tables of Joinings, already given, and have them read to him until he can write them from dictation at the rate of 100 syllables to the minute. This exercise may be repeated with profit, until all the joinings are perfectly familiar. This process should be carried on throughout the entire work.

# Compound Signs.



# Reading Exercise.



### WRITING EXERCISE X.

*Will you let me try to write? Yes; I wish to see you try. Now I wish to go and play. What! so soon? Please to hand me my hat. Why does that dog whine? What is the matter with him? See that man with the whip! Did you hear that ball whizz? Can you drive away these flies? They make him fretful. The trees blossom in the Spring, but we get fruit in the Autumn. These fresh fish are good for food. Brook trout are caught in the brook. See that flock of sheep! Some of them are white, and some are black. We get black wool from black sheep. When will supper be ready? Supper is now ready.*

*A good name is rather to be chosen than great riches, and loving favor rather than silver and gold. A prudent man forseeth the evil and hideth himself, but the simple pass on and are punished. It is naught, it is naught, saith the buyer; but when he is gone his way, then he boasteth. Whoso rewardeth evil for good, evil shall not depart from his house. A soft answer turneth away wrath. When pride cometh, then cometh shame; but with the lowly is wisdom.*

### PART II.

*Play, pray, bray, plea, pry, try, dry, gray, grew, clay, crew, tray, true, plum, prime, clime, gloom, grim, trim. Free, fry, from, frill, flee, fly, flame, frame. Three, thrice, throng, throb, thrill.*

*Prepare, prevail, reprove, reprieve, retrieve, deprive, contrive, deprave, encroach, reproach, entrench, create, creation.*

*Whisper, quarter, dwindle, twinkle, qualify, between, whim, whimper, wherever, whensoever, whichever, languid, liquid, anguish.*

*Double, trouble, noble, vocal, focal, struggle, bugle, candle, mantel, bevel, revel, novel. Careful, prayerful, mover, suffer, proffer, pleasure, pressure, treasure, tenor, tunnel, kennel.*

MISCELLANEOUS.

*River, differ, author, able, table, tabor, neighbor, labor, maker, sadder, madder, matter, latter, rattle, clatter, rather, father, mother, brother, sister. Older, shoulder, molder, struggle, straggle, sprinkle, scruple, rascal, trample, prickle, prattle, promise, strategy, stratify, triple, drabble, probable, scribble.*

WHAT IS NOBLE?

*What is noble?—to inherit*
*Wealth, estate, and proud degree?*
*There must be some other merit,*
*Higher yet than these for me!—*
*Something greater, far, must enter*
*Into life's majestic span,*
*Fitted to create and center*
*True nobility in man.*

*What is noble?—'tis the finer*
*Portion of our mind and heart,*
*Linkt to something still diviner*
*Than mere language can impart;*
*Ever prompting, ever seeing*
*Some inprovment, yet, to plan;*
*To uplift our fellow being,*
*And, like man, to feel for man.*

—CHARLES SWAIN.

## LESSON XI.

### THE S-SERIES OF COMPOUND SIGNS.

29. The S-series initial is the following:

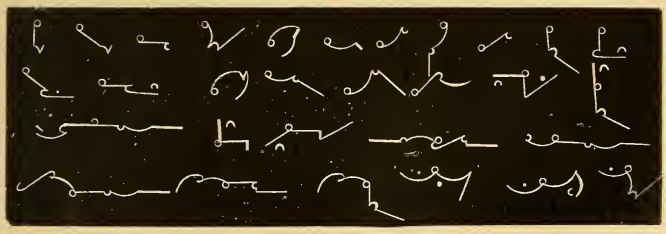


*sp* *sk* *st* *sf* *sm* *sn* *sl* *sw*

Named: *Spe*, *ske*, *ste*, *sfe*, *sma*, *sne*, *sla* (upward), *sle* (downward), *swa*.

These signs are used in such words as *spy*, *sky*, *stay*, *sphere*, *small*, *snow*, *slay*, *sleep*, *sway;* and in all cases where *sp*, *sk*, *st*, etc., are pronounced together in this way:

*Examples.*



*a.* The circle is placed on the right side of | and \, on the upper side of — and /, and on the inside of the curves. When *sw* occurs in the midst of a word, the hook should appear; but when initial, the hook is not necessary.

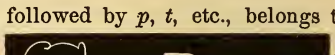
*b.* The circle occurs in the midst of a word in three cases: Between two straight lines, betweeen a straight line and a curve, and between two curves.

Case 1. Between two straight lines which make an angle, the circle is on the outside of the angle. If the signs are both in the same direction, the circle is on the right or upper side, as when initial. See examples above: *bestow*, *restore*, *despair*, *bespeak*, *understand.*

Case 2. Between a curve and a straight line, the circle is always on the inside of the curve, as in the examples *withstand*, *mistake*, *instant*—given above.

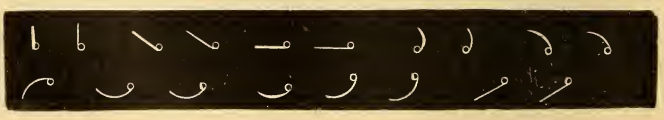
Case 3. Between two curves, the circle is on the inside of both, if possible, as in *enslave*, *ensnare;* but may be on the back of one of the curves, as in *ensphere.*

Rem.—1. When *s* is followed by *pl*, *pr*, *cr*, or *tr*, in such words as *splint*, *spring*, *screen*, *stray*, the compounds of the L-and-R-series are used, and the *s* is written with the long sign, as in some examples in the previous lesson.

2. So, also, when the *s*, followed by *p*, *t*, etc., belongs to the preceding syllable, as in —*mis-print*, *distant*—the long sign for *s* is used.

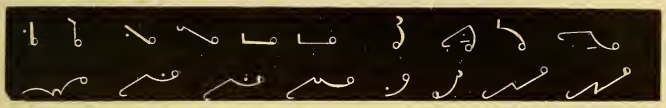
THE S-SERIES FINAL.

30. The circle is used for the *s* or *z*, on the end of all the consonants except *ish*, *zhe*, *es*, *ze*, *ja*, *cha*, and the semi-vowels *wa*, *ya*, and *ha*. With these letters it cannot unite without an intervening vowel; but on the other letters it is used as follows:



The names of these compounds are: *ebs*, *eps*, *egs*, *ex*,

*edṡ, ets, evs, efs, eths, ems, ence, enz, engs, else, elz, erse, erz;* and they are used in such words as:



*Ebbs, opes, eggs, ax, odes, oats, eaves, hoofs, oaths, truths, seems, hence, hens, hangs, else, ills, worse, wars.*

*a.* On the light signs the circle stands for *s*, and on the heavy signs for *z;* but the liquids *n*, *l*, and *r* form exceptions, as they have the power of being both aspirate and vocal, and unite either with *s* or *z*, as in the words *hence*, *hens*, *else*, *ills*, *worse*, *wars*—given above. On these letters the circle may be thickened to represent *z*.

*b.* The final circle, like the initial, is written on the right and upper side of the straight signs, and on the inside of the curves. When it is followed by a consonant, it conforms to the rules given in the preceding section—coming on the outside of the angle between straight signs, and on the inside of the curves.

*c.* When followed by the compounds of the L-and-R-series, it must be turned in such a way as to accommodate the hook; but in some cases, where the hook cannot be easily made after the circle, the long sign is used instead, as in



*exclaim excrete express extreme explain*

Rem.—The S-series final is purely diphthongal, and used, with the exception noted above, as universally as the initial series. In this respect it differs from the final compounds of the L-and-R-series. The joinings are given in full in Tables 32 and 33.

31. I.—The circle is used, in some cases, after an obscure vowel where it does not unite in sound with the letter to which it is joined, as in the words:



*conscious gorgeous righteous circuit*

II.—The circle is also used after the dot vocal ■, *e*-short, as in the words:



*rest opprest molest lesson yes tempest*

*a.* The use of the circle in these cases is analagous to that of the final series of the L-and-R-compounds; and, like them, is extended to letters with which it does not unite diphthongally, as in:



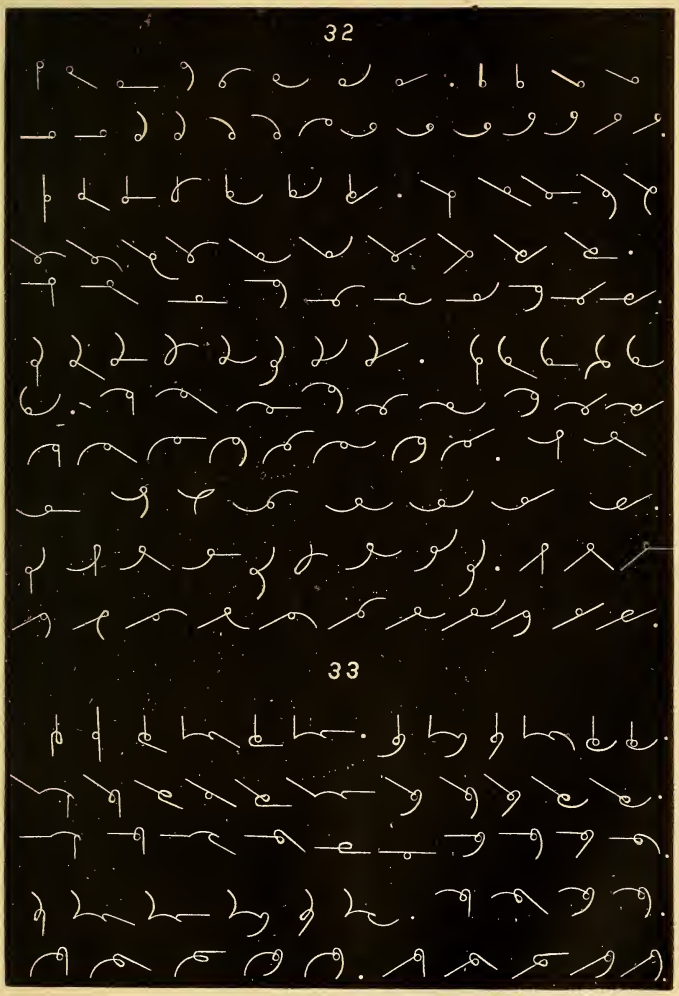
as in the examples above.

*b.* It is sometimes convenient to write the terminations *less* and *ness* in this way; as:

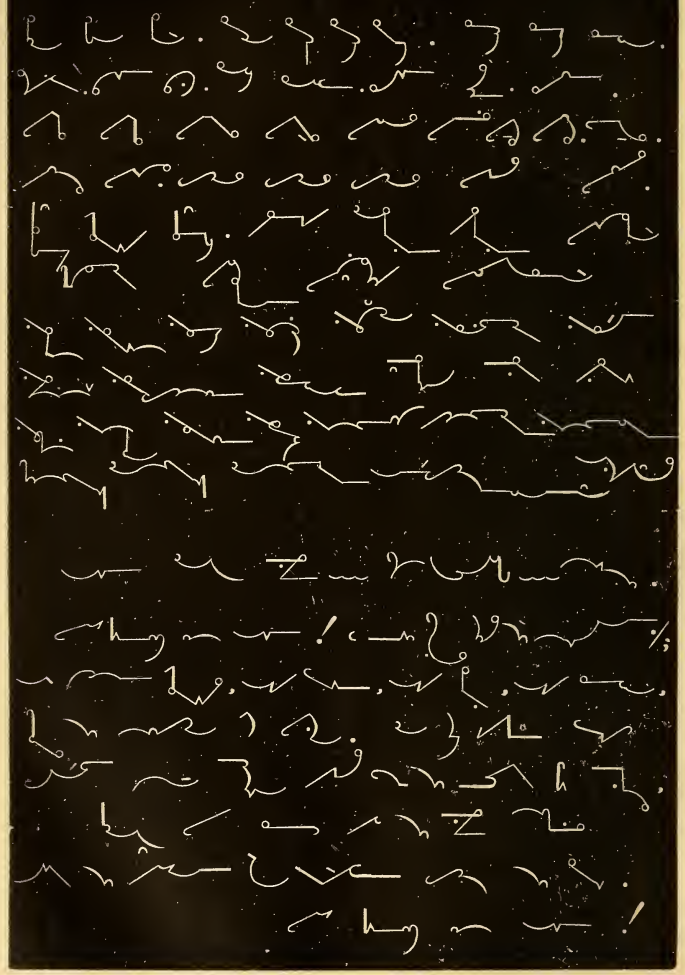


But the fuller forms are to be preferred in the literary style, if they are equally convenient.

TABLE OF JOININGS—CONSONANTS WITH THE CIRCLE.



# Reading Exercise.



WRITING EXERCISE XI.

*He prayeth best who loveth best*
*All things, both great and small;*
*For the dear God who loveth us,*
*He made and loveth all.*

*Breathes there the man with soul so dead,*
*Who never to himself hath said,*
*This is my own, my native land!*
*Whose heart hath ne'er within him burned,*
*As home his footsteps he hath turned*
*From wandering on a foreign strand?*
*If such there breathe, go, mark him well;*
*For him no minstrel's raptures swell!*
*High though his titles, proud his name,*
*Boundless his wealth as wish can claim;*
*Despite those titles, power, and pelf,*
*The wretch, concentered all in self,*
*Living shall forfeit fair renown,*
*And doubly dying, shall go down*
*To the vile dust from whence he sprung,*
*Unwept, unhonored, and unsung.*

*Even a fool, when he holdeth his peace, is counted wise; and he that shutteth his lips is esteemed a man of understanding. Commit thy works unto the Lord, and thy thoughts shall be established. The Lord hath made all things for himself; yea, even the wicked for the day of evil. A man's heart deviseth his way; but the Lord directeth his steps. As a mad man who casteth fire-brands, arrows, and death, so is the man that deceiveth his neighbor, and saith,*

*am not I in sport? Where no wood is, there the fire goeth out; so where there is no tale bearer the strife ceaseth.*

### PART II.

*Speak, spake, spite, spell, spool. Scott, scout, skiff. Steed, sted, stood, state, stand, stain. Sphere, spheroid, smoke, smell, smile. Snout, snap, snag, snow. Slack, sleek, slake, slim, slime. Sweep, swept, swift, swindle.*

*Slaps, slabs, slakes, slugs, snakes, slats, sleds. Slights, slaves, sluffs, seeths, swims, swings, spears, stores.*

*Unspeakable, respectable, understanding, underscoring, instantly, enslaving, unswerving, ensnaring, restoring.*

*Rescue, respit, respire, inspiration, install. Despair, bestow. Substantial, suggesting, testament, guest-room, desk-room, well-spent, prestige, circle, surround, encircled, notwithstanding, nevertheless.*

*Extemporise, expostulate, excusable, accessible, exchangeable, excentricity, exagerate, excited, exhalted, exemplify. Brides-maid, grooms-man, bondsmen, craftsmen.*

*Expressive, explosive, exclusive, restrictive, extracted, abstracted, excruciate, prescription, passover, reservation.*

### THE MORAL WARFARE.

*Our fathers to their graves have gone;*
*Their strife is past, their triumph won;*
*But sterner trials wait the race,*
*Which now stand in their honored place—*
*A moral warfare of the crime*
*And folly of an evil time.*

*So let it be. In God's own might*
*We gird us for the coming fight.*
*And strong in him whose cause is ours,*
*In conflict with unholy powers,*
*We grasp the weapons he has given—*
*The Light, and Truth, and Love of Heaven.*

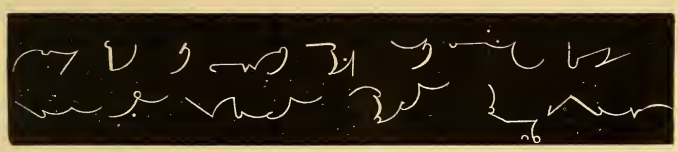
—WHITTIER.

## LESSON XII.

REM.—This lesson may be preceded by a general review of the principles introduced in the preceding lessons, the most attention being given to those principles which are the most difficult or the least understood.

### OBSCURE VOWELS.

32. All silent vowels are omitted; but, in addition to these, there are many obscure vowels in unaccented syllables that cannot be written with perfect accuracy, and are not necessary in reading. For the present it will be well to omit them, as in the following examples:



*a.* The terminations, *al*, *an*, *el*, *le*, *en*, *er*, *re*, *ful*, *ian*, *iar*, *ien*, *ier*, *cian*, *on*, *ion*, *sion*, *tion*, *or*, *us*, *ous*, and some others, are generally either silent or obscure in unaccented syllables, as in the words: *oral*, *organ*, *level*, *able*, *leaven*, *lever*, *nitre*, *powerful*, *Christian*, *familiar*, *alien*, *collier*,

*mathematician*, *cannon*, *opinion*, *mission*, *ocean*, *nation*, *gracious*, *gorgeous*, *surgeon*, *color*.



See also Writing Exercise XII., Part II., for other examples.

*b*. When two vowels come together that make two syllables, they are generally both written, as in the words *creation*, *meander*, *alliance*, previously given; but vowels are sometimes followed by the obscure syllables written above, as in the words *previous*, *warrior*, *scorpion*, where the writing of the obscure *oo*-short would add to the legibility.

*Examples.*



Rem.—1. Some persons may prefer to use the short *u* in these cases. While this does not represent the pronunciation so accurately, yet it is permissible in a word like *pious*, where the *oo*-short is inconvenient.

2. In the Common style the obscure vowels are not used in cases of this kind; and it need not be insisted on in this style, though it may be useful in the instruction of children, as a means of inculcating greater accuracy of pronunciation.

THE TERMINATIONS IAR, IER, ION, IOR, UE, URE, ETC.

33. These and some other terminations are written in Takigrafy with the , as in the words *familiar*, *collier*,

*companion, savior, virtue, nature;* but when preceded by *s, t,* or *z,* the terminations *ial, ier, ion, ure,* etc., take the ◖, or ◖, as in the words *brasier, glazier, pressure, measure, cessation, fusion, ambrosial:*



Rem.—The sound of *ch,* so frequently given in the words *virtue, nature,* etc., should be avoided.

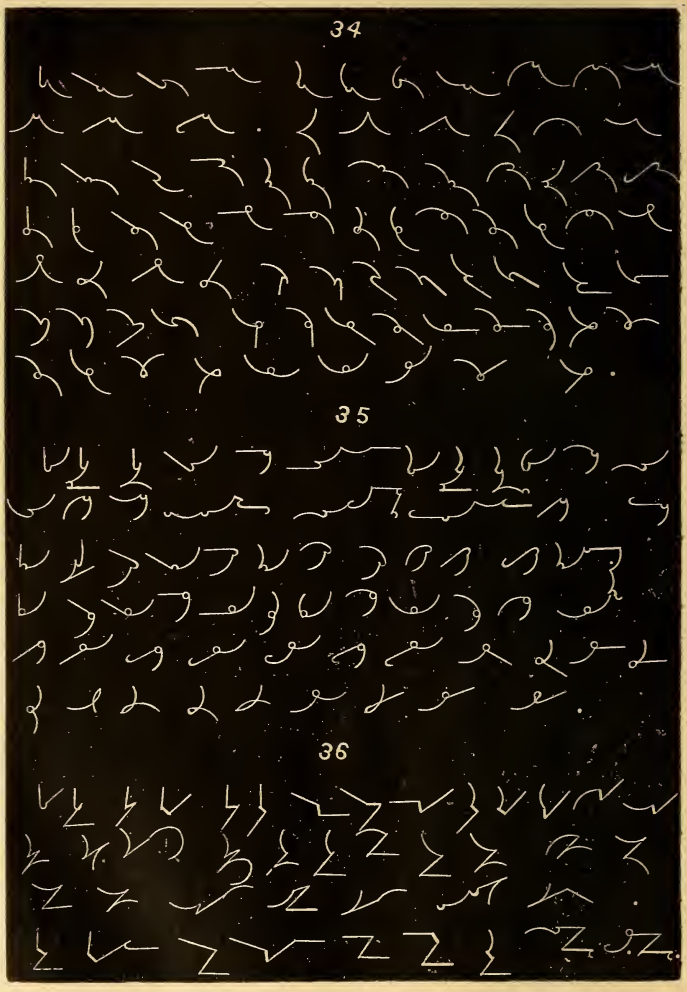
## VARIABLE LETTERS.

34. The leading principles which govern the use of the variable letters have already been given. (See Lesson IX.; Sec. 25.) The rules there given should be carefully reviewed. The variable curves are written in such a way as to aid in making facing curves when joined with either consonants or vowels; and the ◪ is written in that direction which secures the most acute angles.

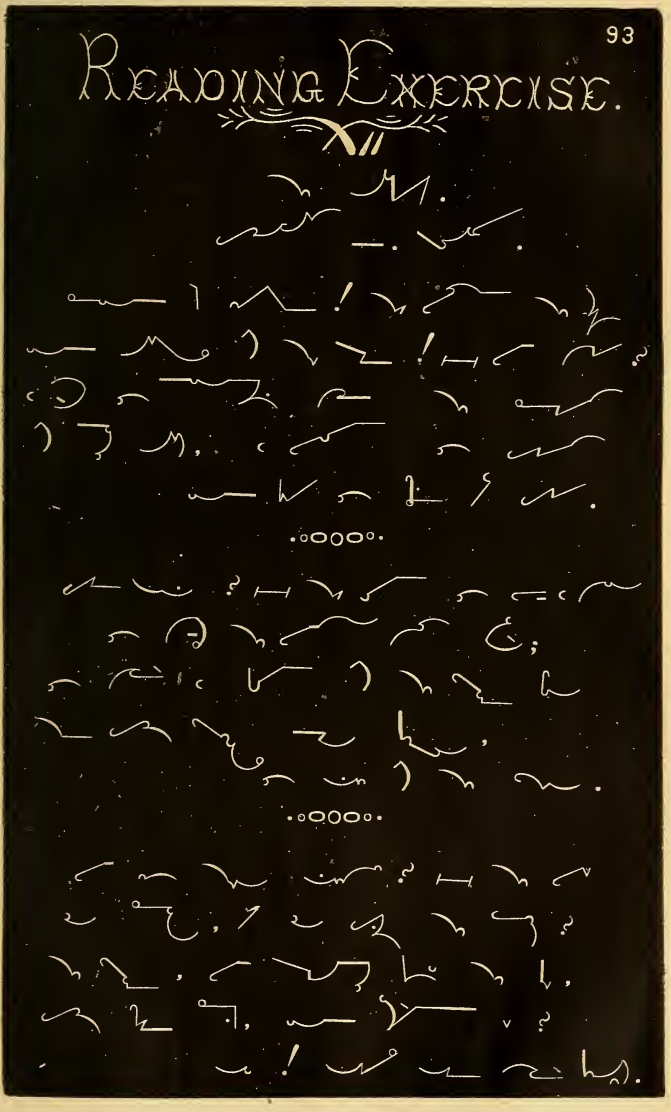
*a.* These principles will be best learned by consulting annexed tables of joinings. (See Tables 34 and 35.) The tables are designed principally to show the use of these letters when they come in the midst of a word, and are subject to modification from both sides. Their use when initial has been shown in previous tables.

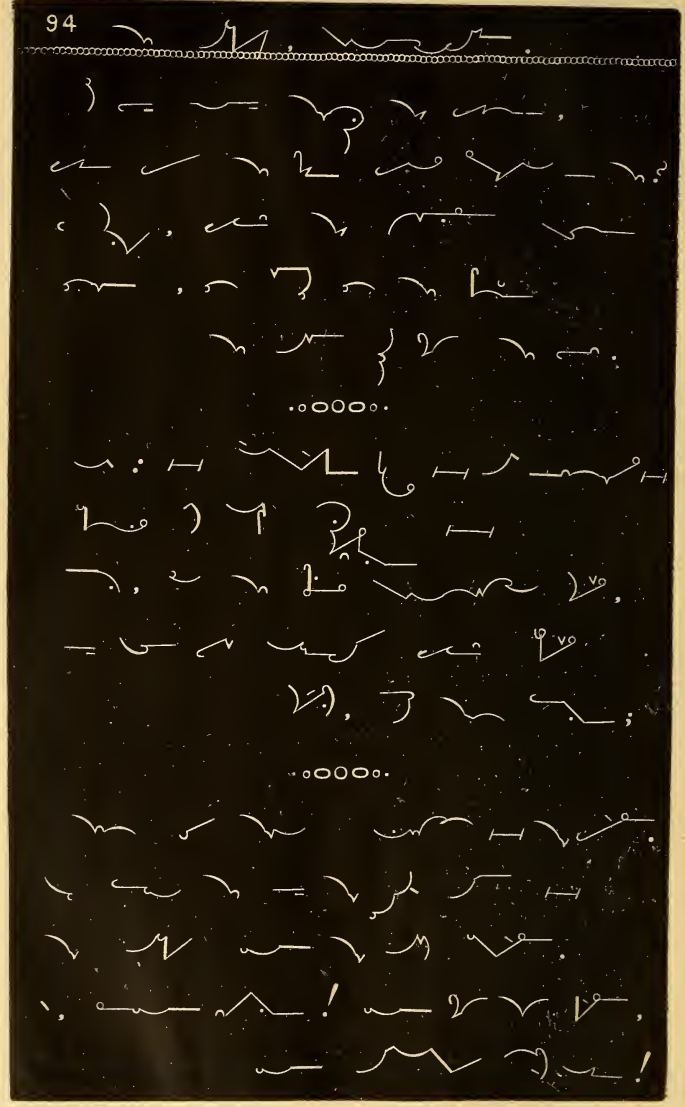
*b.* Where two forms are given, both are used in some cases, though only one of them will be found convenient in a given word. The best forms will be learned by observation.

## Table of Joinings—Variable Letters.



# Reading Exercise.





## WRITING EXERCISE XII.

### NIAGARA.

*Flow on forever, in thy glorious robe*
*Of terror and of beauty. Yea, flow on,*
*Unfathomed and resistless. God hath set*
*His rainbow on thy forehead, and the cloud*
*Mantled around thy feet. And he doth give*
*Thy voice of thunder power to speak of Him*
*Eternally—bidding the lips of man*
*Keep silence—and upon thine altar pour*
*Incense of awe-struck praise.*

*I, wisdom, dwell with prudence, and find out knowledge of witty inventions. By me kings reign, and princes decree justice; by me princes rule, and nobles, even all the judges of the earth. I love them that love me, and those that seek me early shall find me.*

*Wisdom hath builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath furnished her table. She hath sent forth her maidens. She crieth upon the highest places of the city. Whoso is simple let him turn in hither; as to him that wanteth understanding, she saith to him, Come, eat of my bread, and drink of the wine which I have mingled. Forsake the foolish, and live; and go in the way of understanding.*

### PSALM XV.

*Lord, who shall abide in thy Tabernacle? Who shall dwell in thy holy hill? He that walketh uprightly and worketh righteousness, and speaketh the truth in his heart. He that back-biteth not with his tongue, nor doeth evil to*

*his neighbor, nor taketh up a reproach against his neighbor. In whose eyes a vile person is contemned, but he honoreth them that fear the Lord. He that sweareth to his own hurt, and changeth not. He that putteth not out his money to usury, nor taketh reward against the innocent. He that doeth these things shall never be moved.*

PART II.

*Genial, genius, zealous, jealous, pompous, nervous, odium, opium, premium, puritan. Juridical, diagonal, habitual, perpetual, unpopular, obsequious, occasional, proportional.*

*Salubrious, imperious, mysterious, laborious, inglorious, penurious, notorious.*

*Question, digestion, exhaustion. Alien, savior, senior, million, collier, brilliant, union, battalion.*

*Brasier, hosier, fusion, profusion, illusion, dissuasion. Glazier, precision, division, elysian, Grecian, gracious, conscience, nuptial, factious, cautious, partial, provincial, commercial. Substantial, providential, sagacious, incautious, veracious, capricious, nutritious, pernicious, deficient.*

*Artisan, orison, venison, unison, comparison, citizen, garrison, partisan. Obligation, population, delegation, vindication, approbation, abdication, dedication, speculation, promulgation, granulation, regulation. Intention, mention, construction, reduction, adoption, redemption, omission, permission, procession, concession, diversion, reflection, connection, detraction.*

*Continuous, insidious, invidious, contiguous, impetuous, precipitous, magnanimous, ungenerous, unanimous.*

*Fissure, perjure, conjure, pressure, censure, injure, figure, verdure, measure, treasure, pleasure.*

## CONCLUDING LESSON.

REM.—The preceding lessons contain enough instruction for a single course; but the pupil should not pause here and suppose that he needs no further instruction. Our language is amazingly fertile in its varying modes of expression, and the young writer has many things to learn before he can hope to master the language in the use of any kind of writing. He has before him all the principles of the first style of Takigrafy, but he will be continually learning something new in regard to their application. He will need to understand the true pronunciation of a large number of words; what letters to omit and what to retain; and how to apply the principles in cases not mentioned in the preceding lessons. At the risk of repetition, we add some further instruction on a few things liable to be misunderstood.

### DOUBLE CONSONANTS.

35. As both consonants are written in some cases, where two come together, and only one in other cases, the student will sometimes need some further direction. The writing is based on the pronunciation; so, if this can be settled, the true orthography will be clear.

Double consonants may be referred to three classes: (*a*) Those both of which are clearly pronounced. (*b*) Those of which one only is pronounced. (*c*) Those of which both are pronounced partially, but not fully.

*a.* The first class is confined chiefly to compound words, as *head-dress*, *rat-trap*, *book-case;* with a few derivative

words, like *wholly*, *foully*, *keenness*. Here both consonants are written in Takigrafy.

*b.* In this class are consonants which are doubled merely to show that the preceding vowel is short, as in *wedded*, *petted*, and final double consonants, as *off*, *odd*. In these cases only one of the consonants is retained.

*c.* This class is composed of derivative words, in which the last letter of the prefix is the same as the first letter of the root; as in *abbreviate*, *accrue*, *address*, *afflict*, *allot*, *annex*, *apply*, *attract*, *correct*, *commute*, *collect*, etc.

The proper treatment of this class of words is not so easy to determine; for in some cases the pronunciation requires both letters, and in others it does not. Hebrew scholars will find a parallel to this class of words in those Hebrew words written with a *daggesh forte*.

The instruction of orthoepists on this subject is not very definite; but some elocutionists say that in cases of this kind the doubled letter is dwelt upon with an added stress, but that the organs of speech are not separated so as to make two perfect articulations. Now this is clearly the case in some words, as in *abbreviate*, *adduce*, *attract*, *connect*, *afflict*, *appoint*, etc.; but it is not so obvious in all cases. We do not take the trouble to say *com-mit*, *com-mon;* but *comit*, *comon*.

Rem.—In the Common style of Takigrafy we avoid all difficulty by dropping one of the consonants, with scarce an exception; but in the Literary style, which is designed to be more accurately phonic, it may be well enough to retain both consonants in words where they are clearly dwelt upon so as to make the absence of one of the letters felt as a loss to the pronunciation, and to omit one of them where the pronunciation favors it. But this must be left, for the most part, to the taste of the teacher or the purpose of the student. In our engraved lessons we have followed the practice of the Common style of the art in most words, not wishing to separate these

two styles too far at the present time; because so many desire to make this work merely an introduction to the next that any refinement of analysis would only hinder their progress.

36. The instruction given above will apply also, in a measure, to those doubled consonants that are formed by adding the terminations *ly*, *less*, *ness*, etc., to words ending in *l* or *n;* as *soulless*, *fully*, *keenness*. But here the *ly* may be distinguished from the *less* and *ness*, for the *l* in *less* and the *n* in *ness* are written even in the briefer styles; but the *l* in the termination *ly* is generally omitted. It is, however, retained in *fully*, *wholly*, and perhaps some other words.

### FINAL "ED."

37. Three modes of pronouncing final *ed* occur, as in the words *treated*, *loved*, and *snatched* (snatcht). In the first example we have a separate syllable, in the second a *d*, and in the third a *t*. Some persons get into the incorrect habit of writing the *ed* in all these cases; and some carry this bad habit even into the Note-taker's style, where it is even more noticeable and offensive. Be careful to write the *t* where *ed* has this sound.

### "TH" ASPIRATE AND "TH" VOCAL.

38. The vocal *th* heard in *them* is much more frequent than its aspirate sound, heard in *thin*. The fault most common is that of making the sign for *th* always heavy. It should be light in *thing*, *thick*, *thumb*, *oath*, *author*, and a score or two of other words in frequent use.

### ING, NJ, AND NG.

39. The letters *ng* have three sounds, as in the words *sing*, *singe*, *finger*. The first is written with the letter *Ing;* the second with *En-Ja;* the third with *Ing-Ga*. This digraph presents no real difficulty. A little care, and attention to the pronunciation will make the manner of writing plain.

### THE OLD SPELLING.

To make the Takigrafic orthography more easily understood in detail, we add a compend of the irregularities of our present orthography. We do not advise the student or teacher to spend much time on them. They are not worthy of much attention, for "that which decayeth and waxeth old is ready to vanish away;" but as the old orthography is still in use, and students of the art must come from that to the true spelling, some notice of its irregularities may be useful.

This section is taken, with some changes, from the fourth edition of the "Compendium of Takigrafy," issued in 1857.

### IRREGULAR CONSONANTS.

40. We treat, first, of the irregularities of the consonants. The following are regular—that is, they commonly represent but one sound: *B*, *D*, *J*, *K*, *L*, *M*, *N*, *Q*, *R*, and *V*. Nearly all of them are, however, sometimes silent.

Each of the remaining letters represents more than one sound. We treat of them in detail.

*C* has three sounds—a hard sound in *come*, a soft sound in *city*, and the sound of *sh* in *spacious*. It is generally soft before *e*, *i*, and *y*, and hard before *a*, *o*, and *u*. It has the sound of *sh* in the terminations *ceous*, *cial*, *cious*, etc.

*F* has the sound of *v* in the word *of*.

*G* has two sounds—a soft sound before *e*, *i*, and *y*, and a hard before *a*, *o*, and *u*. There are, however, many exceptions. *G* is silent in *gnaw*, *apothegm*, *sign*, etc., and is used with a following *h* to represent the sound of *f*, as in *laugh*.

*H* is sometimes silent, and is sometimes used in connection with *t* and *s* to represent sounds for which we have no letters in the common alphabet, as in *then*, *thin*, *shun*. *Ph* has the sound of *f*.

*Q* has the sound of *K*.

*S* has four sounds—a sharp sound as in the word *some*, the cognate flat or subvocal sound in *as*, the sound of *sh* in *mission*, and its cognate in *measure*.

*T* in the termination *tion* has the sound of *sh*. It is used with *h* to represent the two elementary sounds heard in the beginning of the words *then* and *thin*.

*W* has but one consonant sound. With a preceding vowel it generally forms a diphthong.

*Y* has but one consonant sound. At the end of words and syllables it has the sound of *i*, long or short.

*Z* has three sounds, as in *zeal*, *quartz*, and *azure*. The sound of *z* in *azure* is sometimes also represented by *s*.

*X* generally represents two sounds—the sound of *k* and *s*, as in *extreme*, or the sound of *ga* and *ze*, as in *exact*. *X* has also sometimes the sound of *z*.

### SOUNDS REPRESENTED BY TWO LETTERS.

There are, in the English language, twenty-four consonantal sounds and only twenty-one letters that are ever used to express them. Of these, *C*, *Q*, and *X* represent

sounds already represented by other letters. This leaves eighteen useful letters to express twenty-four sounds. The six simple elementary sounds, which have no proper representatives, are *Zhe*, *Ish*, *The*, *Ith*, *Ing*, and *Cha*. (See the Takigrafic Alphabet.)

The first (*Zhe*) is written in our common orthography by *z* or *s;* the other five are each represented by two letters. They are *sh*, *th*, *ng*, and *ch*.

*Sh* has no sound but *Ish*.

*Th* has two sounds—a sharp or aspirate sound in *thick*, and its cognate subvocal in *that*, as shown in a preceding section.

*Ng* has three sounds. Besides these sounds, the *n* and *g* are in some words sounded separately, as in *engulf*, where they have the sounds of *En* and *Ga*.

*Ch* has three sounds—the sound of *Cha* in *each*, of *Ka* in *ache*, and of *Ish* in *chaise*.

There are other combinations of consonants that represent sounds already provided with letters. They are *Ph*, sounded like *F* and *V*, or silent; *Gh*, sounded like *Ga*, *F*, and *K*, and in many cases silent; *Rh* and *Wr*, sounded like *R*.

### IRREGULAR VOWELS.

41. All the vowels in the common orthography are irregular. They each represent more than one sound. One reason of this is found in the fact that we have fourteen vowel sounds, and only five vowel letters; but this is not a sufficient reason for such complete confusion as exists in the use of these letters, as seen in the following summary.

*A* has seven sounds—a long sound, as in *hate;* a short sound in *hat;* an open sound in *far;* a broad, open sound in *fall;* a medial sound in *air;* and stands for ĕ in *many*, and ŏ in *what*, *want*, etc.

*E* has three sounds—a long sound, as in *eve;* a short in *ebb;* and an obscure sound before *r*, as in *person*. It is generally silent in the end of words.

*I* has three sounds—a long, diphthongal sound in *fine;* a short in *fin;* and a sound more or less obscure before *r*, as in *bird*.

*O* has five sounds—a long sound, as in *tone;* a short sound, as in *non;* an open, as in *or;* a close, as in *who;* and the sound of ŭ in *son*.

*U* has five sounds— a long, diphthongal sound in *tune;* a short in *tun;* a close in *full;* and the sound of ĕ in *bury*, and ĭ in *busy*.

Grouping these sounds together, we have E, A, Aĭ, Ah, ĭ, e, ă, Oo, O, Au, ŏŏ, ŭ, ŏ, I, and Ew; to which we might add two more diphthongal sounds—Oi and Ow.

To make the confusion of our common orthography still more complete, each of these sounds is expressed in several ways, as will be seen in the following examples. The letters that represent the sound are italicized.

E long is represented by *e*, *ea*, *ee*, *ei*, *eo*, *ey*, *i*, *ie*, and *ay*, as in the words, *e*ve, *ea*r, b*ee*t, conc*ei*t, p*eo*ple, k*ey*, p*i*que, p*ie*r, and qu*ay*.

A long is represented by *a*, *ai*, *ao*, *au*, *ay*, *e*, *ea*, *ei*, *ey*, *ue*, *aigh*, *eigh*, as in the words *a*le, *ai*d, g*ao*l, g*au*ge, g*ay*, f*e*te, gr*ea*t, v*ei*l, th*ey*, bouqu*et*, str*aight*, *eight*.

Ah is represented by *a*, *Ah*, and *ua*, as in *a*re, No*ah*, and g*uard*.

Ai is represented by *a*, *ai*, *e*, and *ei*, as in the words c*a*re, *ai*r, th*e*re, and th*ei*r.

I short (ĭ) is represented by *ee*, *i*, *y*, *o*, *u*, and *ui*, in the words *i*n, s*y*stem, b*ee*n, w*o*men, b*u*sy, and circ*ui*t.

E short (ĕ) by *e*, *ea*, *a*, *ai*, *ay*, and *ue*, as in m*e*t, h*ea*d, *a*ny, s*ai*d, s*ay*s, and g*ue*ss.

So, also, the following, as illustrated by the annexed examples:

Au,—*a*ll, c*au*se, l*aw*s, *ough*t, sl*augh*ter, dialogue, *order*.

Oo,—wh*o*, s*oo*t, s*ou*p, thr*ough*.

O,—n*o*te, *oa*t, th*ough*, b*ow*l, d*oo*r, f*our*, b*eau*.

O short,—*o*n, h*ou*gh, wh*a*t.

Oŏ short,—*foo*t, f*u*ll, leg*io*n, dung*eo*n.

U short,—*u*p, en*ou*gh, l*o*ve.

It will be seen that, in the case of vowels, as well as consonants, we express simple elementary sounds by two letters; in a few instances by three. The necessity for this arises from the impossibility of expressing fourteen sounds properly by five letters. But this deficiency of vowel letters is more than supplied by the following digraphs, which are employed to represent SIMPLE sounds—aa, ae, ai, ao, au, aw, ay, ea, ee, ei, eo, ey, ie, oa, oe, oo, ou, ow, ua, ue, ui, uy; supplemented by the following trigraphs: eau, eou, iou, besides aigh, eigh, ough, etc. As in the words Aaron, fail, gaol, Gaul, law, and lay; head, heed, forfeit, bludgeon, they, sieve, oat, hoe, door, soup, bow, guard, guess, circuit, Guy, beau, gorgeous, religious, straight, eight, though, etc.

Most of these digraphs have, also, several sounds. Ai, for instance, has different sounds in the words *air*, *fail*,

*said;* so, also, *ea* in *mead*, *meadow*, *heart*, and *earth;* *ou* in *about*, *trouble*, *sought*, *soup*, *bough;* and *ough* in *though*, *thought*, *trough*, *cough*, *hough*, *hiccough*, *bough*, etc.

Thus it will be seen that, to represent the fourteen simple vocal sounds, we have five simple vowels, twenty-three digraphs, three trigraphs, and three combinations of four letters each—thirty-four in all. It will be noticed farther that no one of these thirty-four letters, or combinations of letters, has any definite sound that can be relied upon, but represents variously from two to eight or nine sounds each.

### DIPHTHONGS AND TRIPHTHONGS.

The long sounds of the vowels *I* and *U* are diphthongal. Other diphthongal sounds are represented by two vowels, both of which are sounded. They are *oi*, *ou*, *ow*, as in *oil*, *out*, *how*. Some trigraphs represent diphthongal sounds, as *iew* in *view*, and *ieu* in *lieu*.

### THE RESULTING ORTHOGRAPHY.

In summing up this hasty view of the English alphabet, and the orthography resulting from it, we may say that it is,—

1st. Deficient; wanting letters for the sounds of *Ish*, *Zhe*, *Ith*, *The*, *Ing*, and *Cha;* and at least nine out of fourteen vocal sounds.

2d. Ambiguous; on account of supplying the want of proper letters by three times the needed number of digraphs and trigraphs for the vocal signs, and an indefinite number of consonantal combinations.

3d. Inconsistent; in representing the diphthongal sounds I and U (long) by single letters, and using, in numerous instances, two, three, or four letters, to express one simple elementary sound; and in making the same letters represent both vocal and consonantal sounds, as W and Y do.

Of the resulting orthography, we may say that the spelling is no guide to the pronunciation; that if its design had been to *disguise* sounds instead of *expressing* them, it could not have been more happily adapted for the purpose; that the redundancies and deficiencies of the alphabet are needlessly increased by the use of silent letters without method, order, or law; that *caprice* determines the letters which shall be employed in any given case, without any regard to necessity, convenience, beauty, or reason; that it is not an *ortho*graphy at all, but a *caco*graphy or pseudography; that it is a nuisance, a stupendous folly, a hoary, chaotic ruin,—a curse to the English language, and a disgrace to the people that use it.

To guide the student as far as possible, in applying the Takigrafic letters, we give on the next page a table of the signs appropriate to the various sounds of those letters which are most likely to be troublesome; and append a writing exercise from which most of the silent letters are omitted.

# THE PROPER PHONIC SIGNS

## FOR THE DIFFERENT SOUNDS OF THE COMMON LETTERS.

### VOWELS.

A as in ate.....
" " " fat.....
" " " fall.....
" " " far.....
" " " want.....
" " " ask.....
" " " air.....
E " " mete.....
" " " met.....
I " " mite.....
" " " mit.....
" " " pique.....
" " " alien.....



O as in note.....
" " " not.....
" " " son.....
oo " " mood.....
" " " foot.....
ow " " now.....
" " " low.....
U " " mute.....
" " " full.....
" " " but.....
Y " " pity.....
" " " you.....
oy " " boy.....



### CONSONANTS.

C as in Come.....
" " " city.....
" " " ocean.....
F " " fee.....
" " " of.....
G " " go.....
" " " age.....
S " " some.....
" " " is.....
" " " measure.....
" " " mission.....
T " " note.....
Ti " " notion.....
X " " fox.....



X as in exact.....
" " " Xerxes.....
Z " " zone.....
" " " azure.....

DIGRAFS.

Ph as in sphere.....
" " " Stephen.....
Qu " " queen.....
Ng " " sing.....
" " " singe.....
" " " longer.....
Th " " thine.....
" " " thin.....
Wh " " why.....



### THE NEW SPELLING.

41. Some steps have been taken, both in England and this country, to introduce a more rational mode of spelling. Without attempting, here, to settle a question in which two of the greatest nations of the world are interested, and which must yet be discussed by the representatives of a hundred millions of people, we give, on the following pages, an exercise spelt with as much regard to fonetic accuracy as seems to be consistent with a just conservatism and the use of an alphabet inadequate to the wants of the language. Some new, or rather modified, letters are, however, introduced, which will be understood from the following *key*. The reason of giving several representations of each of the long vowel sounds is to preserve, so far as consistent with the degree of regularity sought for, the spelling now in use.

KEY.

| SOUND. | REPRESENTATIVES. |
|---|---|
| A-long, | a, ai, ay, a-e (e-final). |
| a in far, | ā, *aa*, *ah*. |
| a-short, | *a*. |
| E-long, | ę, ea, ee, e-e (e-final). |
| e-short, | e. |
| I-long, | ī, ȳ, ei, i-e (e-final). |
| i-short, | i, y. |
| O-long, | ȯ, oa, o-e (e-final. |
| o-short, | o. |
| o in *order*, | ȯ. |
| Oo-long, | oo, ū. |
| U-long, | eu, ew, ū, u-e (e-final). |
| u-short, | u. |
| u in *full*, | u, ŏŏ. |
| Th in *then*, | th. |
| th in thin, | *th*. |
| Sh, | sh, ʃ. |
| Z in azure, | ʒ. |

C and g are hard, as in *come*, *go;* and other letters have their most common sounds.

Rem.—Words in unaccented syllables have frequently an obscure sound, and are omitted in writing Takigrafy; but it has been thought best to retain most of them in the common spelling.

Note.—The new letters in the "General Writing Exersize" given on page 110 are too small to justify well with the other letters. This interferes somewhat with the beauty of the page, but will not greatly interfere with the object in view in their introduction. The new letters are not devoid of beauty, and, properly adjusted to the old letters, would change the appearance of the page but slightly.

## GENERAL WRITING EXERSIZE.

Now.—"Now" iz the constant silable ticing from the cloc ov time. "Now" iz the wochwurd ov the wize. "Now" iz on the baner ov the prūdent. Let us keep this little wurd aulwayz in our mīnd. Doo not procrastinate. "Now" iz ourz; "then" may never be.

Habits.—Līke flakes ov snō that faul unperseevd upon the erth, the seemingly unimportant events of līfe sucseed wun anuther. Az the snō gatherz tugether, sō ār our habits formd. Nō single flake that iz aded tu the pīle prodūsez a sensible chanj; nō single acſn creates, however it may egzibit, a man'z caracter; but az the tempest hurlz the avelanſ down the mountin, and ōverwhelmz the inhabitant and hiz habitaſn, sō paſn, acting upon the elements ov mischeef, which perniſus habits hav braut tugether by imperseptible accūmūlaſn, may ōverthrō the edefis ov trūth and vertyu.

Beuty.—Beuty iz an aul-pervading prezens. It unfoldz in the numberles flowerz ov the spring. It wavez in the branchez ov the treez, and the green bladez ov gras. It haants the depths ov the erth and sea, and gleamz out in the huez ov the shel and the preſus stone. And not ōnly theze mīnūte objects, but the ōſn, the mountinz, the cloudz, the hevenz, the stārz, the rīzing and setting sun, aul ōverflō with beuty. The Yūnivers iz its temple; and thoze men hoo ār alīve tu it cannot lift thair eiz without feeling themselvz encumpast with it on every side.

I hav spōken ōnly ov the beuty ov natyur, but how much ov this misterius chārm iz found in the elegant ārts, and espeſaly in literature? The best bŏoks hav mōst beuty.

The grāitest truths ār rŏngd if not linkt with beuty, and thāy win thair way mŏst ſūrely and deeply intu the sŏl, when arrāyd in this thair natural and fit attire. Nŏ man rēseevz the trūe cultyur ov a man in hoom the sensibility tu the beutiful iz not cherisht; and I nŏ ov nŏ condiſn in life from which it shud be exclūded. —*Channing.*

Howard, the Filanthropist. — He has visited aul Europe—not tu survāy the sumptyūusnes ov pālasez, ŏr the statelines ov templez; not tu make accūrate mēzrments ov the remains ov anſent grandyur, nŏr tu fŏrm a scale ov the cūriositiz ov modern ārt, nŏr tu collect medals, ŏr collate manyūscripts, but tu dive intu the depths ov dunjunz, tu plunj intu the infecſn ov hŏspitalz, tu survāy the manſnz ov sorŏ and pain; tu take the gaje and dīmenſnz ov mizery, dēpreſn and contempt; tu remember the fŏrgoten, tu attend tu the neglected, tu vizit the fŏrsaken, and compare and collate the distreses ov aul men in aul cuntriz. Hiz plan iz ŏriginal; it iz az ful ov jenyus az ov hūmanity. It woz a voyaj ov discuvery, a sercumnavigaſn ov charity. —*Burke.*

The Impracticable, Undesirable.—I nŏ it iz comun fŏr men tu say that such and such thingz ār perfectly rite—very dezirable—but that, unfŏrtyunately, thāy ār not practicable. Ŏ, nŏ, sir, nŏ! Thoze *th*ingz which ār not practicable ār not dezirable. Ther iz nothing in the wurld really benefiſl that duz not lie within the reach ov an infŏrmd understanding and a well dīrected pursuit. Ther iz nothing that Gŏd haz jujd gŏod fŏr us that he haz not given us the means tu accomplish, bŏth in the natural and mŏral wurld. If we crȳ, like children, fŏr the moon, like children we must crȳ on. —*Ibid.*

THE IMPORTANS OV VERASITY.—Let it *au*lwayz be bȯrn in mind thȧt hȩ hoo nȯingly uterz whot iz *fau*ls telz a lie, *a*nd a lie, whether white ȯr ov eny uther culer, iȥ a viȯlaʃn ov thȩ com*a*nd ov thȧt Gȯd bȳ hoom wȩ must be jujd. And let us rȩmember thȧt ther iz nȯ vise which mȯre eazily th*a*n this stūpefiez a m*a*n'z conʃens. Hȩ hoo telz liez frequently wil soon bȩcum *a*n habityūal li*a*r; *a*nd *a*n habityūal li*a*r will soon looz the power ov redily distinguishing bȩtween thȩ consepʃnz ov hiz im*a*jinaʃn *a*nd thȩ recollecʃnz ov hiz memory. Let every wun, therefȯre, bȩware ov thȩ mȯst dist*a*nt *a*pproachez tu this detestable vise. A volyum mite eazily bȩ riten on thȩ mizery *a*nd lȯs ov c*a*r*a*cter which h*a*v grȯn out ov a single lie; *a*nd *a*nuther volyum ov ilustraʃns ov thȩ mȯr*a*l power which men hav gaind bȳ me*a*ns ov nȯ uther prominent *a*ttribute th*a*n thȧt ov bȯld, unshrinking ver*a*sity. —*Wayland.*

LERNING TO WRITE.—Thȩ winter I woz nine yearz ȯld I made *a*nuther *a*dv*a*ns tȯrd thȩ top ov thȩ l*a*der. I h*a*d sucseeded in bȩcuming thȩ ȯner ov a pen-nife, *a*nd h*a*d selected wun ov thȩ fairest quilz out ov an ȩnȯrmus bunch. H*aa*f a quire ov foolsc*a*p had bin fȯlded intu thȩ shape ov a rīting bȯok by thȩ matern*a*l h*a*nd, *a*nd cuverd with brown paper nearly *a*z *th*ic *a*z a sheep-skin. Bȩhȯld mȩ now, on thȩ ferst Mundy in Desember, stārting fȯr skool with mȳ new *a*nd clean rīting bȯok butond under mȳ j*a*cet, mȳ ink-st*a*nd in mȳ pocet, a bundle ov nesesary bȯoks in wun h*a*nd, *a*nd in thȩ uther mȳ rūler *a*nd swinging plumet, which I flurisht in thȩ air, *a*nd around mȳ hed, til thȩ shārpend led made its ferst mārk on mȳ ȯn fase. Mȳ long white fether goos-quil wȯz twisted intu my h*a*t-b*a*nd, like a plūmy b*a*j ov the distincʃn tu which I h*a*d *a*rrived; and thȩ imp*o*rt*a*nt enterprize bȩfore mȩ.

On arrīving at the scool hous I tŏok a seat hīer up, and more onurable than the wun I occyupīed the winter before. At the proper tīme, mȳ rīting bŏok, which with mȳ quil I had handed the master on entering, woz returned tu me with the copy set, the paper rūled, and the pen made. Mȳ copy woz a single strait mārk at the ferst cŏrner ov mȳ sheet ov paper. A strait mārk! hoo cud not make sŏ simple a thing az that? thaut I. I waited, however, tu see how the boy next tū me, a beginer aulsŏ, shud sucseed, az he had got redy a mŏment before me. Never shal I forget the ferst kīrŏgrafical exploit ov this yooth. That inky imaj wil never fade from mȳ memory, sŏ lŏng az a single trase ov erly experiens iz left on its tablet. The fact iz, it woz an epok in mȳ life. Sumthing grait woz tu be dun, and mȳ attenſn woz intensly awake tu whotever had a baring on this new and impŏrtant trȳal ov mȳ powerz. I lŏokt tu see a mārk az strait az a rūler, having its fŏr cŏrnerz az distinctly defīnd az the angles ov a paralelŏgram. But Ŏ me! whot a spectacle! Whot a shoking contrast tu mȳ antisipaſns. That mārk had az meny crŏoks az a ribond in the wind, and nearer ait anglez than fŏr; and its too sīdez wer nearly az ruf and az nocht az a fīne handsaw, and, indeed, the mārk sumwhot resembled it in width; fŏr the felŏ had laid in a stŏre ov ink suffiſent tu last the jurny ov the hŏl līne. "Shame on him," sed I, internaly; "I can beat that, I nŏ." I began bȳ seting mȳ pen fermly on the paper, and I braut a mārk haaf way down with rectilinear presiȝn. But bȳ this tīme mȳ hed began tu swim, and mȳ hand tu tremble. I woz, az it wer, in vacansy, fār belŏ the uper rūling, and az fār abuv the lŏer. Mȳ self-poseſn faild; mȳ pen dīverjd tū the rīte, then tu the left, crŏoking aul the remainder ov its way with az meny zigzagz az cud wel be in sŏ shŏrt a distans. Mīne woz az

sad a failyur az mȳ nabor'z. I cuverd it ȣver with mȳ fingers, and did not jog him with a "See thare," az I had vainly antisipated.

Sȣ much fȯr painz-taking—now fȯr chans. Bȳ gŏod luc, thɛ next effȯrt woz quīte sucsesful. I now dasht in fȯr beter ȯr wurs, til in wun haaf our I had cuverd thɛ hȣl paje. In thɛ afternoon a similer copy woz set, and I dasht on agen az if I had taken sȣ much rīting bȳ thɛ job, and mȳ ȣnly object woz tu save tīme. Now and then ther woz qūīte a repyūtable mārk; but alas fȯr him hooz persepʃn ov thɛ beutiful woz particyularly delicate, shud hɛ get a glimps ov theze slouz ov ink!

Thɛ third mȯrning mȳ copy woz thɛ ferst elɛment ov thɛ *m* and *n*, ȯr whot in burlesk iz cauld a *hŏok*. On thɛ fȯrth I had thɛ last haaf ov the same letterz, ȯr thɛ tramel; and indeed thaȳ wer thɛ similitudez of hŏoks and tramelz fȯrgd in a cuntry plentɛus in īurn, and bȳ the ȳungest apprentis at thɛ hamer and anvil.

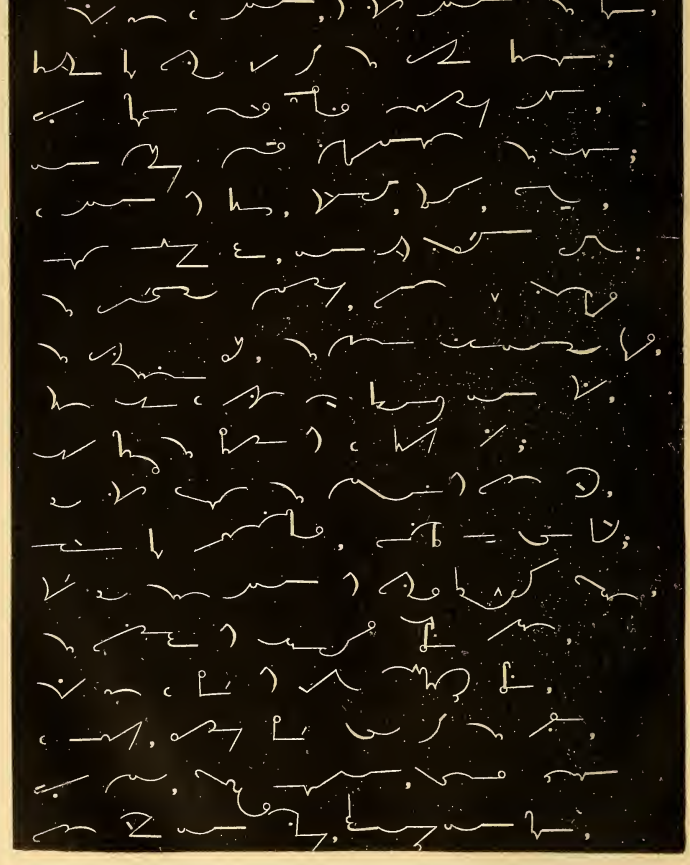
In this way I went *thrū aul* thɛ smaul leterz, as thay ār cauld. Then I must lern tu make thɛ capitals, bɛfore entering upon joining hand. Capital leterz! Thay wer capital offenses agenst aul that iz graceful, indeed dɛsent, yae tolerable, in that ārt which iz sȣ capable ov beutiful fȯrms and prȣpȯrʃns.

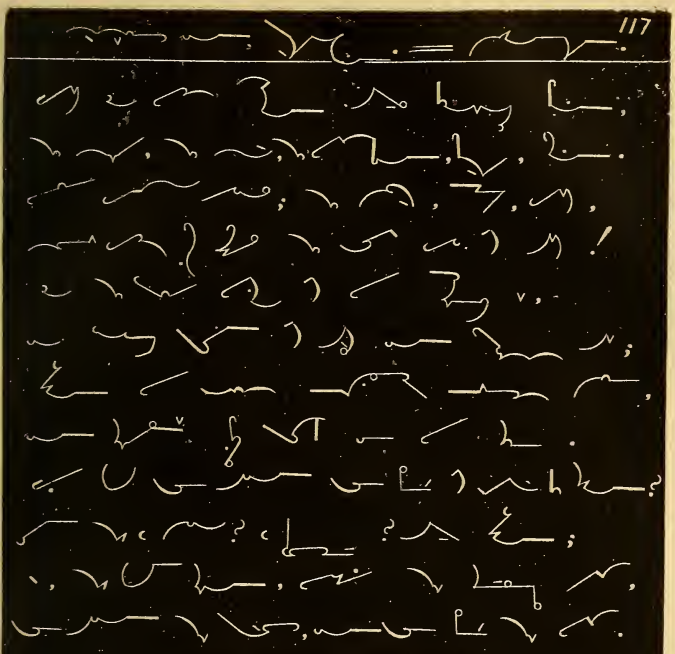
I came next tu joining hand, about *thr*ee weeks after mȳ comensment—and joining hand indeed it woz. It seemd az if mȳ hŏoks and tramelz wer ȣver-heated in thɛ fȯrj, and wer melted intu wun anuther. Thɛ shapeles masez sȣ clung tugether at points whair thay aut to have bin separat, and sȣ very fār wer thay from aul rezemblans tu conjoind, yet distinct, and well-defīnd caracterz.

Thus I went on, a perfect litle prodigal in thɛ expendityur ov paper, ink, pens and time. Thɛ ferst winter I

splȧsht too, ȧnd thɛ next three rīting bŏoks, with inky puddlez, in lerning cȭrs hȧnd; ȧnd, ȧfter ȧwl, I hȧd gaind not much in penmȧnship, exept a workmȧnlike ashūrans ȧnd selerity ov execūʃn, such ȧz iz nȧturȧl tu ȧn ȭld hȧnd ȧt thɛ biznes. —*Burton.*

THERE IS A LAND.
OF EVERY LAND THE PRIDE.
*Montgomery.*

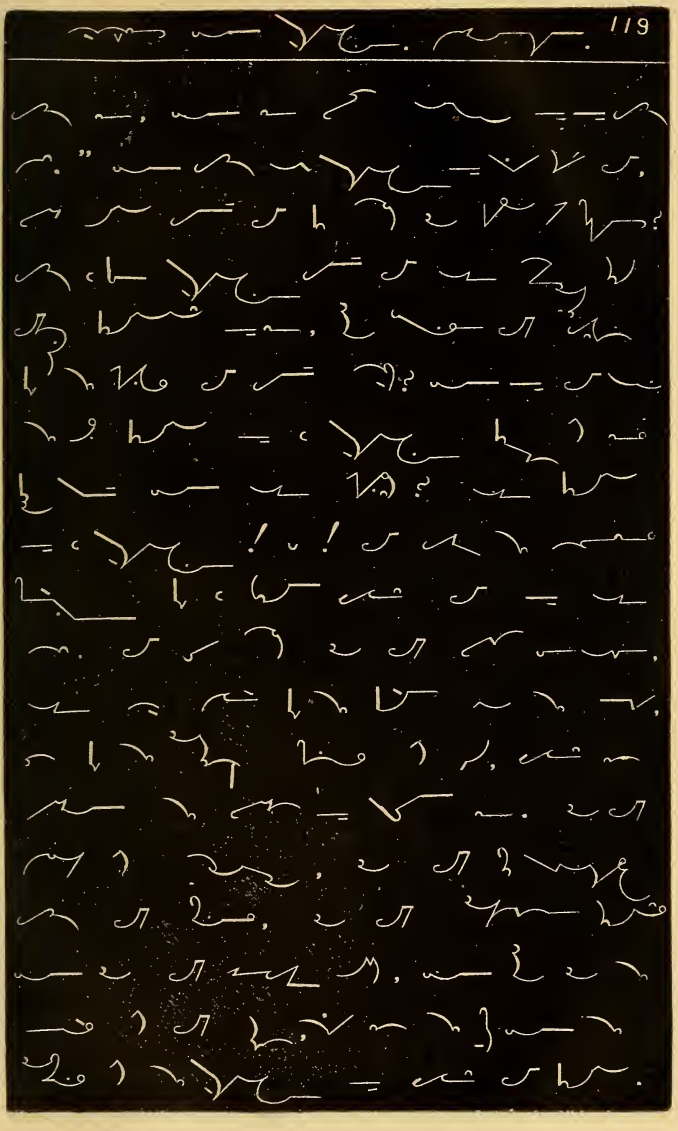




## Society and Government.

*Wm. Mountford.*





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